

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

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SATURDAY, OCTOBER 17, 1896.

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LITERATURE

The Life and Letters of John Gibson Lockhart.
By Andrew Lang. 2 vols. (Nimmo.)

WHILE there is wanting to the present biography the sort of interest which arises when the subject of it is fresh in the memory of survivors, the lapse of years has conferred on it the advantage that the biographer is enabled to speak frankly about various men and matters with regard to whom and which a contemporary writer would have been constrained to greater reserve. The MSS. at Abbotsford and Milton Lockhart have been carefully ransacked, and with the addition of many letters to Mr. Jonathan Christie, Lockhart's lifelong friend, letters from and to Carlyle and Milman, and other surviving documents, form a foundation for the self-revelation of a character of great strength and singular complexity which has hitherto—as the writer of this memoir asserts, and probably with justice—been seriously misunderstood and misrepresented by persons whose information was as incomplete as their bias was unfavourable. On one branch of the subject the account given in the present volumes is not exhaustive:—

"As regards his relations with Mr. John Wilson Croker, and with the *Quarterly Review*, documents exist which, perhaps, may some day be given to the world. Their absence from this work is touched on later, in the appropriate place. I am inclined to think that my information, derived from Mr. Lockhart's familiar letters, is adequate for the purpose of his biography, though there ought to be much interesting matter in his letters to Mr. Croker, of which but a very small part, apparently, has been given in Mr. Croker's published correspondence."

Lockhart being a Scotchman, his life naturally begins "with an ell of genealogy," to use his own expression, and the chapter on his pedigree is not by any means the least entertaining in the book. There can be little moral doubt that the Sir Stephen Lockhart of Cleghorn, in Lanarkshire, who emerges in the first part of the fifteenth century, was a cadet of the ancient house of Lee, whose chief in 1572 was security, in the old feudal fashion, for the behaviour of one of Cleghorn's descendants; and from the Birkhill family, a branch of Cleghorn, John Gibson Lockhart was lineally descended. "Of Robert Lockhart of Birkhill," says Mr. Lang,

"Col. Wallace writes thus, in his contemporary 'Narrative of the Pentland Rising':—'We marched close by Robert Lockhart's house, where Mr. Robertson was with Mr. Robert Lockhart. None of them came out (though it was but three or four paces from the house), to countenance us so much; yet some of our company, in the by-coming, spoke with them, such as Mr. Brysson, Sundaywell, and old worthy Robert Bruce of Skellietoun, who most freely and faithfully acquitted themselves to them.' However, on this occasion the descendant of the guardian of the heart of Bruce declined to follow a Robert Bruce, on the weary tramp through the wet moors to the places of testifying at Rullion Green and the Grassmarket. What a picture of the scene might Scott have drawn: the straggling 'drookit' company of small lairds, farmers, farm-servants, 'Knockbreck's two sons, with a few others; these were the hundred men we had heard were coming from Galloway, for we saw no other,'—the disorderly array of muskets, swords, and scythes, the closed windows and doors of Robert Lockhart's little château, the faithful contendings and flytings of Mr. Brysson, and white-haired Robert Bruce of Skellietoun, and looking on with his arms pinioned, and the smile of the scorner on his lips, the Royalist captive, Sir James Turner,—'the motion of pistolling him was slighted, alas, it is to be feared too much.'"

The same Birkhill, however, was present at Bothwell Brig:—

"Tradition relates that Birkhill fled from the field with Dalryell's men after him, and accompanied by some friends of his own side. Thinking that they had escaped pursuit, the rest of the party deemed it convenient to sing a psalm. Lockhart remonstrated, but they would sing, so he privily withdrew himself and climbed up a tree. His tuneful friends below were arrested, and he escaped, but only to die of privation and fatigue."

Lockhart's father, a younger son, was a minister of the Scottish Church, first at Cambusnethan, and later in Glasgow; and it is strange to note of a man so little inclined to Puritanism as Lockhart the son how much genealogical connexion he had with the Covenanters. The War of the Succession and the pilgrimage of the Royal Heart were ancestral memories, one fancies, more in accordance with his tastes; but he wrote wisely (*Quarterly*, lxxxiv. pp. 92, 93) and sympathetically of the tenets of his seceding forefathers:—

"Let us frankly accept all men and all systems when we travel back into the past, in their own sense and in their own spirit."

Certainly he was never hampered in his literary polemics by any sectarian enthusiasm, though he felt as a son of the manse, however much Anglicized, might be expected to feel on the Rome-ward movement of his day; and it cannot be questioned that the secession of his son-in-law and daughter was a blow to him, though parental love abstained from criticism or censure. That strong domestic devotion which is so pathetic a contrast to the sterner aspect he held to the world in general, the absolute love and fidelity which he displayed as son, husband, and father, are conspicuous in every line of his correspondence and every action of his life; and yet, blessed as he was with the filial tender-

ness of his daughter and her husband, he was fated to suffer most acutely from bereavement and disappointment in his home. How the mourning father of "Hugh Littlejohn," the tender husband of Scott's well-beloved daughter, the patient monitor of another son with whom in an earthly sense he was reconciled too late, came in his public character to be regarded as a haughty, cold, insidious, and malevolent partisan is a problem which defies absolute solution.

One defect which undoubtedly contributed much to his constitutional reserve was purely physical. He was partly deaf from childhood. The shyness which he himself has described as "arrogance not screwed up," and of which he was painfully conscious throughout his life, no doubt had its origin partly in this distressing source. To misunderstand and be misunderstood is in such a case so common a danger that a more sociable man than Lockhart might shrink from free intercourse in general society. But it is impossible not to see that there was also a tendency to a kind of arrogance which is sometimes the *παρέκβασις* of certain political opinions, as envy is the corresponding defect of an opposite set of tenets. Much may be set down, too, to that kind of intellectual pride which finds it the hardest of all lessons to "suffer fools gladly." His very early start in life (he was only nineteen when he obtained the highest honours at Oxford) and his precocious prominence on the small stage of Edinburgh society may also account for much. Yet there is ample evidence that on occasions all this reserve would break down, and the Hidalgo throw himself into conviviality in the frankest and wildest spirit. To say nothing of Oxford days,

"it is remembered that he once came unexpectedly to Milton Lockhart, when a great dinner of farmers was going on, that at first he shrank into his shell with Hidalgo airs, or, to speak *Scottic*, 'with the black dog on his back.' Suddenly, when the sweets appeared, one of the yeomen pinched him violently on the leg, and in a voice hoarse with emotion, murmured, 'Gosh, man! *Twa puddens!* You'll be a kick abune the common.' This unexpected assault and enthusiasm sent John off into a hearty fit of laughter. He shook off the black dog, and, for the rest of the evening, was the life and soul of the party."

Certainly his comradeship with Patrick Robertson, "the peerless paper lord," "the gaiety of his after-supper lyrics," "his intellectual high spirits when his pen was in his hand," are curious traits in a character which was, on the whole, "serrated," like the ancestral heart of Bruce. Two things come out with clearness in Mr. Lang's lucid narrative: that, with the exception—a sad one, which neither party could bear to mention—of Sir William Hamilton, Lockhart never lost one of the friends of early Oxford or later days, and that in such a rugged bosom as Carlyle's he established what was almost a romantic affection. The verses with which Lockhart ends a letter to Carlyle, then in trouble under bereavement, are not those of a misanthrope:—

It is an old belief
That on some solemn shore
Beyond the sphere of grief
Dear friends shall meet once more—

Beyond the sphere of Time
And Sin and Fate's control,
Serene in changeless prime
Of Body and of Soul.

That creed I fain would keep,
This hope I'll not forego;
Eternal be the Sleep
Unless to waken so.

Leaving this exterior trait of character, let us follow Mr. Lang in his dealings with certain incidents to which Lockhart undoubtedly owed much of the sinister reputation in which he was held by opponents. For it is no marble monster, but a very human man, who is presented in this biography. After the degree at Oxford (he seems to have thought that for a Scotchman in those days to stand for a fellowship was useless) and a sojourn in Glasgow, prolific only in some *jeux d'esprit* on the manners and customs of the inhabitants, Lockhart, aged twenty-three, a briefless barrister in Edinburgh, "constitutionally a mocker," is brought into view and observation of the dominant and illustrious Whigs who then reigned intellectually in that city:—

"He was soon to let these magnates hear the full measure of his opinion. That a cold superiority of ridicule did not become Whig writings when they sat in judgment on the author of 'The Excursion'; that a more exalted patriotism than the patriotism of the author of 'Marmion' was not really theirs; that Goethe and Kant could not be criticised through the medium of French cribs and summaries; that a facetious and rejoicing ignorance of Greek could not be compensated for by a smattering of geology; that Christianity was a problem to be faced, not an institution to be scornfully patronised; these were among the lessons which the briefless new-gowned advocate was about to teach the Olympians of Whiggery. The spirit of mankind, in fact, was awaking in Lockhart, as it later awoke in a sage who had a strong sympathy with him, in Mr. Carlyle."

But if "Peter's Letters" be accepted as justifiable criticism, the early atrocities of *Blackwood* give too certain indication of a want of principle in aggression from which Lockhart cannot be excused, even by those who willingly give credit to his apologia. Yet it is well to listen to his own letter to Haydon, who had reproached him with his early cruelties. He wrote (July 11th, 1838):

"I cannot be indifferent to your severe though generous reflections about my early literary escapades. You are willing to make allowances, but allow me to say, you have not understood the facts of the case. They were bad enough, but not so bad as you make them out. In the first place, I was a raw boy, who had never had the least connexion either with politics or controversies of any kind, when, arriving in Edinburgh in October 1817, I found my friend John Wilson (ten years my senior) busied in helping *Blackwood* out of a scrape he had got into with some editors of his Magazine, and on Wilson's asking me to try my hand at some squibberies in his aid, I sat down to do so with as little malice as if the assigned subject had been the Court of Pekin. But the row in Edinburgh, the lordly Whigs having considered *persiflage* as their own fee-simple, was really so extravagant that when I think of it now, the whole story seems wildly incredible. Wilson and I were singled out to bear the whole burden of sin, though there were abundance of other criminals in the concern, and, by-and-by, Wilson passing for being a very eccentric fellow, and I for a cool one, even he was allowed to get off comparatively scot-free, while I, by far the youngest and least experienced of the set, and who alone had no per-

sonal grudges against any of *Blackwood's* victims, remained under such an accumulation of wrath and contumely, as would have crushed me utterly, unless for the buoyancy of extreme youth. I now think with deep sadness of the pain my jibes and jokes inflicted on better men than myself, and I can say that I have omitted in my mature years no opportunity of trying to make reparation where I really had been the offender. But I was not the doer of half the deeds even you seem to set down to my account, nor can I, in the face of much evidence printed and unprinted, believe that, after all, our *Ebony* (as we used to call the man and his book) had half so much to answer for as the more regular artillery which the old *Quarterly* played incessantly, in these days, on the same parties. I believe the only individuals whom *Blackwood* ever really and essentially injured were myself and Wilson. Our feelings and happiness were disturbed and shattered in consequence of that connection. I was punished cruelly and irremediably in my worldly fortunes, for the outcry cut off all prospects of professional advancement from me. I soon saw that the Tory Ministers and law officers never would give me anything in that way. Thus I lost an honourable profession, and had, after a few years of withering hopes, to make up my mind for embracing the precarious, and, in my opinion, intolerably grievous fate of the dependent on literature. It is true that I now regard this too with equanimity, but that is only because I have undergone so many disappointments of every kind, crowned by an irreparable bereavement, that I really have lost the power of feeling acutely on any subject connected with my own worldly position."

The feeling in regard to his worldly position, the regret with which he always looked back to his failure at the bar, is very noticeable, and no doubt had a tendency to embitter him.

With regard to *Blackwood*, Mr. Lang shows that the attack on Coleridge (not so inept as that of the *Edinburgh*, by the way) was not the work of Lockhart, and that in many other cases he became the scapegoat of his senior, Wilson. When the article on the "Cockney School" was written, it is well to note that Lockhart had never even met Scott in society, though Hunt and others believed that it was inspired by the "Great Unknown." The 'Chaldee Manuscript' undoubtedly was largely Lockhart's, and it led, after "the Griffin's" (McCrie's) loyalty was being worked upon by "Calvinus," to Lockhart's carrying the war into Africa by an attack upon Prof. Playfair, which Scott deprecated as indecent, although there was much to be said against the theological methods of the *Edinburgh Review*. "The merriment of parsons" seems as obnoxious to Mr. Lang as to Johnson. All this time it would seem that the real Lockhart was superior to his partisan escapades:—

"If the world shall ever possess a perfect reviewer, like Shakespeare he will be universal, impartial, rational. He will have divine intellect and human feeling so blended within him, that he shall sound, with equal facility, the soul of a Hamlet and the heart of a Juliet. What a being would this be! Compared with him the present critics of England are either satirical buffoons, like Foote and Aristophanes, or they are truculent tragedians, like the author of 'The Revenge.'"

"Here," says Mr. Lang,

"we are with that Lockhart whom Scott loved, whom even Carlyle praised, not with the companion of the Leopard and the great Boar from the forest of Lebanon."

The climax of Lockhart's unfortunate connexion with the mother of mischief, as Scott called *Maga*, was, of course, the fatal duel between Christie and the editor of *Baldwin's Magazine*. That the assertions of John Scott proved baseless—that Lockhart was not the editor of *Blackwood*, that he was not Christopher North, and did not write the article on Coleridge—is now obvious. Christie's conduct showed the scrupulosity of an honourable man, willing to forego all advantages, but equally willing to lay down his life for his friend.

With the removal to London and the editorship of the *Quarterly* Lockhart's life has a wider interest. Although he never had the full command of the review, as witness Lord Mahon's remonstrances at the interpolations by Croker, who had a departmental authority, and although he never wrote a political article himself, his position necessarily brought him in contact with public men in every phase of society.

In the midst of this busy life came the blows of Scott's ruin and his death, and the heavy task (from which Lockhart himself received no pecuniary gain) of the life of his father-in-law. How admirable a work this is all the world now knows, though in its day it was received with many notes of disapproval and suspicion. On one point in connexion with it Mr. Lang stands in vigorous defence. Into the chaos of figures connected with the houses of Constable and Ballantyne he does not enter, and we will not essay a task from which even the lamented Dykes Campbell retreated with more or less discomfiture. But he shows, we think, that the pamphlet of the Ballantyne trustees was founded on a total misconception of Lockhart's argument, and that he never upheld in his 'Life' the theory that the Ballantynes were the causes of Scott's financial ruin. That in all his allegations Lockhart consulted and relied upon Cadell, that

"if John was a *vir pietate gravis*, if James was a learned and sedulous accountant, then Lockhart 'foully and elaborately misrepresented' the brothers,"

is the net result of the discussion.

There was certainly an amount of bitterness and almost brutality in the "Letter to Sir A. Ferguson," in which Lockhart replied to the first pamphlet, and the

"two barrels of heavy wet and twopenny, barking away on a truck-cart at the end of the Mound,"

was hardly a savoury comparison. But the broad fact that the Ballantynes were the worst sort of business allies for a literary man with a commercial "flaw" in his genius remains clear enough. Among the gems of this book are several letters from Scott not anticipated in Scott's 'Letters' or 'Journal.' He always comes out as the sagacious and affectionate adviser of the younger man. His detachment of view, almost his opportunism, appears especially in regard to the Catholic Relief Bill, and his deprecation of Southey being allowed to blow his pibroch in the *Quarterly* at a delicate moment in the balance of public opinion.

Lockhart in later life did his best to atone for the review of Tennyson he wrote in the *Quarterly* of 1833; and he also changed his

opinion of Keats. For Disraeli, Lockhart had no veneration: the "Jew scamp" is his salutation to the idol of later Toryism; "Coningsby" is "a very blackguard novel." We get instructive correspondence with Milman, and many a side-light on the difficulties of editorship. He wishes the Dean to "do Newman," and goes on:—

"I may not be able to have a talk with you to-morrow on such matters, therefore I say now, that if you undertake the thing, I shall feel at ease; and if you don't, I know I shall have much trouble with Gladstone, who will be sure to desire a job for which his deep predilections must render him entirely unfit. He has not yet offered, but in some recent letters he says he is studying the book."

Several ecclesiastics of importance are mentioned in Lockhart's letters: Manning, and at Rome (in 1854)

"Herbert Vaughan, another handsome, elegant, good-natured, young English gentleman, gone the way of Newman."

In view of the recent biography of Manning it is amusing to read:—

"Philpotts would do well for a Pont. Max., and there would be no difficulty to fill the place of Monsignor Talbot. I was vexed at not seeing the noble Domenichinos of that church when Manning held forth, but most were covered by the delightful red and yellow petticoats, in which it is proper that naves and aisles should be wrapped during high festivals, and the grandest of all, the altarpiece, by a colossal presepe or group of gigantic wooden dolls, to represent the whole company at Bethlehem—not forgetting, in course, the angels in the vault, or the three black kings and their camels' heads. Manning calmly said the presepe was 'for the people,' and he hoped I would see the picture by-and-by."

Sometimes an anecdote is repeated from information:—

"Brougham brings this good anecdote. Normanby, who worshipped Lamartine in his power, has cut him latterly; but called a week ago, and found Monsieur Lamartine seated at his writing-table, with a grand portrait of himself over the fire *en face*. Lord Normanby said something about the glorious physiognomy. Lamartine paused and took snuff, and then said, 'Oui, c'est Byron, plus l'homme d'état.'"

Lockhart's literary baggage seems small when we think of his industry; yet his versatility was great. Mr. Lang rates 'Adam Blair' most highly as a tale of passion; we ourselves (*Athenæum*, December 2nd, 1854) have spoken of 'Valerius' and "the pomp of melancholy music in its style." The 'Spanish Ballads' were spirited, but artificial and by no means like their originals. We very much doubt if he often looked beyond Depping. His acquaintance, in fact, with Spanish was extremely limited. For example, in the well-known ballad 'Estando toda la corte' Lockhart expands a simple couplet descriptive of the bull—

Bayo, el color encendido,
Y los ojos como brasa—

into

Dark is his hide on either side, but the blood within doth boil,
And the dun hide glows, as if on fire, as he paws to the turmoil.
His eyes are jet, and they are set in crystal rings of snow;
But now they stare with one red glare of brass upon the foe,—

making it pretty clear that he fancied *brasa* meant brass! In fact, even had he known

Spanish well, Lockhart was too modern a man to live in the past like Scott, and never could take "the vanguard of the three" as a leader of romantic Toryism. The remarkable "terrification of the Holyrood chapters in 'Waverley,'" with George IV. as Prince Charlie, could not but touch him from the ludicrous side.

In translation Lockhart's strength is most manifested perhaps in the lines from 'Prometheus Bound.' Two sonnets in the style of Wordsworth on Wilson's capsize from the coach on his way to Rydal are as good as anything in his comic vein:—

An outside place my Wilson did prefer,
Tho' warmth and bodily ease within were found,
So well befits it nature's worshipper!
To gaze more widely o'er the snow-clad ground,
Like the world's joys in barren coldness shining;
To list the unseen streamlets' innocent sound
Beneath the snow a small path undermining.
Like the poetic eye which moveth slowly,
And feeds itself in darkness on things holy—
To scatter crumbs, it may be, now and then,
To the small redbreast and pure-minded wren.
These things were worthy of thy soul's desire,
And, if I know thee, spite of scoffing men,
Who have no part in the celestial fire,
And spite of this thy bruise, thou wilt seek these again.

But it is as a biographer that Lockhart shines, and it is no slight praise, we trust, to say that the present author has followed in his footsteps, skilfully inducing his subject to tell his own story fully and fairly, and thus to give the world assurance of a man. He has the faculty of recording what is worthiest without concealing the inevitable shortcomings of human character which he attributes to his model. In his own words we may end this notice:—

"Scott, assuredly, was not a saint, but a man living in the world, and, it is granted by his biographer, living too much for the world. But he lived for other men as few but the saints have lived, and his kindness, helpfulness, courage, temper, and moral excellence, his absolute, immaculate freedom from the literary sins of envy, jealousy, vanity, shine in Lockhart's pages as an eternal, if unapproachable, example. Only a good man could have so clearly observed, so affectionately adored, and so excellently recorded these virtues; and, though Lockhart's assuredly was a very faulty, as well as a very complex and occasionally perverse character, that would be a judgment harsher than men should judge with, which finally denied to him the character of a good man."

So leave we Lockhart to his rest, at Scott's feet, in Dryburgh Abbey.

Poems of Nature. By Henry David Thoreau. Selected and edited by Henry S. Salt and Frank B. Sanborn. (Lane.)

MR. SALT and Mr. Sanborn have that unusual merit in editors, hesitation in recommending their wares. Presenting Thoreau to the public as a poet, they are careful to point out that he possessed but slender claims to that title:—

"If, therefore, we cannot unreservedly place Thoreau among the poetical brotherhood, we may at least recognise that he was a poet in the larger sense in which his friends so regarded him—he felt, thought, acted, and lived as a poet, though he did not always write as one."

Such is the judgment on Thoreau of his editors; and it is a judgment which means practically nothing. In considering whether some one who writes in verse is or is not a poet, we have nothing to do with the ques-

tion whether he may be supposed to have felt, or thought, or acted, or lived as a poet. We are concerned only with the question of whether he wrote as a poet; and, in applying this criticism to Thoreau, we have to admit that occasionally he did so write, but that for the most part he did not.

If we take one of the finer poems—for example, 'The Summer Rain'—we shall find in it many of those qualities which make Thoreau so admirable, so unique, a writer of prose. It expresses, in a homely enough manner, but with a certain simple directness, what is most distinctive in Thoreau: his extraordinarily intimate sense of nature, a sort of uncouth, affectionate friendliness with her, as one who has worked in the fields may be conceived to have a sort of rough fellow-feeling with the actual soil that he turns. But how much better does he render this feeling in prose, where he is under no restraints of form (verse being always a restraint, never an aid, to him), where he can speak straight out! Listen to this passage out of 'Walden,' and consider alike the quality of its form and the quality of its contents:—

"When other birds are still the screech owls take up their strain, like mourning women their ancient u-lu-lu. Their dismal scream is truly Ben Jonsonian. Wise midnight hags! It is no honest and blunt tu-whit tu-who of the poets, but, without jesting, a most solemn graveyard ditty, the mutual consolations of suicide lovers remembering the pangs and the delights of supernal love in the infernal groves. Yet I love to hear their wailing, their doleful responses, trilled along the woodside; reminding me sometimes of music and singing birds; as if it were the dark and tearful side of music, the regrets and sighs that would fain be sung. They are the spirits, the low spirits and melancholy forebodings, of fallen souls that once in human shape nightly walked the earth and did the deeds of darkness, now expiating their sins with their wailing hymns or threnodies in the scenery of their transgressions."

Is not that a wonderful piece of prose, full of a sentiment which may properly enough be called poetical, but true in every turn of rhythm to the due accent of good prose? Now listen to a few stanzas out of this poem of 'The Summer Rain,' stanzas which we choose as being better, not worse, than others:—

Plutarch was good, and so was Homer too,
Our Shakespeare's life were rich to live again,
What Plutarch read, that was not good nor true,
Nor Shakespeare's books, unless his books were men.

Here while I lie beneath this walnut bough,
What care I for the Greeks or for Troy town,
If juster battles are enacted now
Between the ants upon this hummock's crown?

Bid Homer wait till I the issue learn,
If red or black the gods will favour most,
Or yonder Ajax will the phalanx turn,
Struggling to heave some rock against the host.

Tell Shakespeare to attend some leisure hour,
For now I've business with this drop of dew,
And see you not, the clouds prepare a shower,—
I'll meet him shortly, when the sky is blue.

There we get a touch of the real Thoreau, and the expression of the sentiment is precise, agreeable, not inadequate. But does the verse add anything of its own quality? does it in any word become magical? is there anything unforeseen in it—unforeseen, and yet inevitable, as there is in all fine poetry? Quite the contrary: it is in the prose that we find these qualities.

In such stanzas as these, if there is no great achievement, there is, at all events, no very obvious deficiency in the mechanism of the verse. But even here we find that lack of organic construction and of the onward movement of verse which in many of the other pieces leaves the reader uncertain, in reading the last stanza on a page, whether it is or is not the last of the poem. A certain number of the pieces are sheer rubbish, such as 'True Kindness' and 'Conscience.' Others have an almost inconceivable oddity, like the 'Lines' on p. 41, where the fortune of one seeking to escape his destiny is thus symbolized:—

The vessel, though her masts be firm,
Beneath her copper bears a worm;
Around the Cape, across the Line,
Till fields of ice her course confine;
It matters not how smooth the breeze,
How shallow or how deep the seas,
Whether she bears Manilla twine,
Or in her hold Madeira wine,
Or China teas, or Spanish hides,
In port or quarantine she rides;
Far from New England's blustering shore,
New England's worm her hulk shall bore,
And sink her in the Indian seas,—
Twine, wine, and hides, and China teas.

It is not in these lines only that we find so strange a failure of taste, so absolute an absence of any restraining sense of form. Quarles must be held responsible for innumerable quaintnesses of a better kind than this, as in the really interesting poem called 'Sic Vita':—

I am a parcel of vain strivings tied
By a chance bond together,
Dangling this way and that, their links
Were made so loose and wide,
Methinks,
For milder weather.

A bunch of violets without their roots,
And sorrel intermixed,
Encircled by a wisp of straw
Once coiled about their shoots,
The law
By which I'm fixed.

A nosegay which Time clutched from out
Those fair Elysian fields,
With weeds and broken stems, in haste,
Doth make the rabble rout
That waste
The day he yields.

And here I bloom for a short hour unseen,
Drinking my juices up,
With no root in the land
To keep my branches green,
But stand

In a bare cup.

Some tender buds were left upon my stem
In mimicry of life,
But ah! the children will not know,
'Till time has withered them,
The woe
With which they're rife.

But now I see I was not plucked for nought,
And after in life's vase
Of glass set while I might survive,
But by a kind hand brought
Alive
To a strange place.

That stock thus thinned will soon redeem its
hours,
And by another year,
Such as God knows, with freer air,
More fruits and fairer flowers
Will bear,
While I droop here.

Imitative and deliberate as it is, this piece has not merely something to say; it has, at all events, an unconventional way of saying it. All this curious coil of conceits—the conceits of a mind not essentially poetic—

does, indeed, seem to have a certain root of poetry in the red earth itself. But with what struggles the little plant pushes up through the soil, and how homely a little plant it is at the best!

Gaston de Latour: an Unfinished Romance. By Walter Pater. Prepared for the Press by Charles L. Shadwell. (Macmillan & Co.)

At the close of last year, in reviewing the volume of 'Miscellaneous Studies' in which Mr. Shadwell had collected and republished a number of Pater's fugitive essays, expression was given in these columns to the hope that he would go on to republish the fragments of a romance which began to appear in 1889 under the title of 'Gaston de Latour.' Yielding to this and many other wishes to the same effect, both public and private, those who have the charge of Pater's unpublished writings have authorized the appearance of the present volume: a step for which, it is almost unnecessary to assure them, the greatest gratitude will be felt by all who had the privilege of being his personal friends, and indeed by all who possess any taste or judgment for what is good in contemporary literature. It is, unhappily, the last of Pater's works that will see the light; nothing more, it is stated, remains of his writings in a shape sufficiently finished for publication, nor is it unapparent that his executors have entertained some positive doubts as to the propriety of issuing even this volume. Only a part of it had been given to the world; and that part—with which, as Mr. Shadwell suggests, and as the present writer can from his own knowledge affirm, Pater was dissatisfied—had been deliberately abandoned, or rather, perhaps, put aside for future reconsideration. If his executors had felt free to consult none but their own desires, it is plain that their inclination would have been to leave the fragments as they were, out of a pious regard to the writer's known dislike to republishing any work that had not been carefully revised; and they protest that it is not their wish that anything that he wrote should appear in a form less complete than he himself would have approved. With this saving caution they place the book in the reader's hands.

'Gaston de Latour' was originally planned on the model of 'Marius the Epicurean,' the most complete and perfect of all Pater's writings, and, according to Mr. Shadwell, the expression of his deepest thought. It may be of interest to mention that of that work he observed to a friend at Oxford, in an intimate conversation soon after it appeared, that it was written "to show the necessity of religion." There is reason to believe that a similar motive was present, consciously or unconsciously, in the conception of the scheme which was to have been carried out in 'Gaston de Latour.' 'Marius' had illustrated the contact of the best results of Greek philosophy with the new doctrines of Christianity. 'Gaston' was to show how the later Revival of Letters, in the form and with the issues which the movement assumed in a thinker like Montaigne, might be subdued and overcome by the spirit of the same faith. This is in perfect accord with the tendency of Pater's intellectual development in the last years of his

life; nay, it is the outward reflection and visible result of that tendency. If 'Gaston de Latour' had been completed, it is possible that 'Marius the Epicurean' could not be held to represent the profoundest lessons which the author had been taught; and that it remains a fragment is an additional reason for regretting his untimely death.

Still, it is a fine fragment, or, rather, a collection of fine fragments; and there is a peculiar, almost unique pleasure in handling some of the separate parts and pieces out of which the work was to be put together. It begins with the description of Gaston's ancestral home in the pleasant level of La Beauce, and of "the great, quiet spaces" of the country about it; of his dedication to the life of the Church in the chapel of the manor; of the old weather-beaten cathedral at Chartres, of its bishop, and the free and fashionable life of young probationers for the priesthood. Then Ronsard is introduced—Pierre de Ronsard, prior, although a layman, of Croix-val; and in a college professedly religious Gaston comes under the sway of thought and influence which are frankly pagan. Ronsard's 'Odes' are a revelation to the novice of his own fundamental desires, and he discovers that that which had shown him his own nature was not the product of any one individual, but the general bent or fashion of the time. He finds he has strayed from the choice and consecration of his boyhood. Ronsard perceives him to be a youth by no means conventional, and, anxious for his intellectual furtherance, gives him a letter of recommendation to Monsieur Michel de Montaigne.

Gaston sets forth on his journey to the country of "peach blossom and wine," and in due course presents himself at La Rochelle to the writer of the 'Essays,' Montaigne is thirty-six. He has returned from his travels, disgusted with the business of the world, and is settled quietly in the high tower among his books, absorbed in the "continual observation of new and unknown things." It is a beautiful picture that Pater gives of him, and the long chapter entitled "Suspended Judgment" shows a profound grasp of the meaning and true significance of his doctrines. It is an excellent example of Pater's exquisite power of seizing the essential thought of a philosophy, and rendering it again in picturesque phrase and discriminating epithet. The effect of the method is enhanced—nay, the method itself is almost dramatized—by the device which makes of Gaston an imaginary listener to the philosopher's talk, and in places the direct object of it.

It is a delicate art which prepares the way for Montaigne by an acquaintance with Ronsard and the influence which that pagan poet represented, so that at La Rochelle Gaston can feel himself at home in the company of one "for whom exceptions had taken the place of law." He remains nine months, rides and walks with him, sees the essays in the making, and finds in them later, when they are published, "many a delightful actual conversation re-set," having the key to their capricious turns. Nor is a suggestion of criticism absent from this picture, though perhaps criticism is a harsher word than is applicable to the very faint indication that is given of the attempt at the

end of the chapter to find a consistent motive for Montaigne's sceptical activity. It is contained in a reflection of Gaston's, when, many years later, he heard of Montaigne's "seemingly pious end": after all, he thought, his philosophy of ignorance had not, and was not likely to have, despised such intimations in favour of a venerable religion as might be entertained in the experience of the wise or the simple. To deny would be, in defiance of the essayist's own observation, "to limit the mind by negation." This, however, was not the aspect of his philosophy most attractive to Gaston when he left him.

The scene is shifted to Paris, the Paris of the massacre of St. Bartholomew. Gaston is discovered in the company of "a yellow-haired woman, light of soul, whose husband he had become by dubious and irregular Huguenot rites." Charles IX. and Coligni, Henry of Navarre and Margaret of Valois, flit across the stage, and the massacre is suggested rather than described. Gaston is summoned home just before it, and his young wife is left to perish, half suspecting that she has been intentionally deserted—a suspicion which to Gaston becomes a feeling of abiding remorse. He returns to Paris at the time that Giordano Bruno is lecturing at the Sorbonne, and an opportunity is thus made for subjecting Gaston to the influence of Pantheism, in the shape in which it was expounded by the Dominican philosopher, and the doctrine he preached that the world was informed by a Divine Spirit. At the point at which Gaston is brought to a consideration of the theory of "the coincidence, the indifference, of opposites," and just as he begins to question it, the fragment ends.

What Pater would have made of a romance of which these are some of the ingredients can be guessed from the plan and development of 'Marius the Epicurean.' To attempt any comparison with that work, except in respect of the leading idea of both, would be a vain proceeding. Something, indeed, may fitly be said of the style of 'Gaston de Latour,' even though it lacked revision. A reviewer has already hazarded the opinion that the sense of style is less present here than in Pater's other books, and that thus he gains in distinction what he loses in elaboration. But what a curious canon it is which supposes that the sense of style is less present when its efforts are less observed, or that distinction is a sign of little elaboration. The reverse is the truth. If Pater's style is easier and less elaborate in this volume—and of parts of it the remark may justly be made—than in any other of his writings, it is because the art of it is more concealed, and therefore more perfect. He was a most conscientious writer—no one, indeed, was more so. He said himself that the essence of all good style was expressiveness, the facility of saying what a man wants to say. The effort was sometimes made too obviously, and where aims are high the failure is all the more manifest. But up to the end of his career his style was as progressive as his thought. He was always improving, and had he lived to the full maturity of his powers, there is evidence in this work that his style would have been largely freed from its more obvious defects, and have left very little to be desired.

Marlborough House and its Occupants, Present and Past. By Arthur H. Beavan. Illustrated with Drawings by Holland Tringham and Photographic Views. (White & Co.)

MARLBOROUGH HOUSE has been associated with distinguished men and women from the beginning of the eighteenth century, when it was built by the celebrated Duchess Sarah of Marlborough, down to the present time, when it is the London home of the Prince and Princess of Wales; and it well deserves a volume devoted to its history.

The author, however, has written his book backwards, beginning with the present occupants and ending with the earliest, thus breaking his own rule that it is well to deal with everything in orderly sequence. Allowing for this peculiarity, it is but fair to say that Mr. Beavan has produced a lively and amusing work, containing a good deal of information respecting the home life of royal personages which the general reader will be pleased to obtain.

The great Duke of Marlborough and his fiery duchess were at the height of their power when, in 1709, the latter laid the first stone of Marlborough House. She was planning her London palace with Sir Christopher Wren while the duke was fighting with the Allied Army in Flanders. This turbulent woman must have been a troublesome companion to live with, but she is delightful to read about. Her satirical remarks respecting "neighbour George" and her other enemies are ever fresh, and her vigour is seen to the very last, when she told her physicians just before her death, in answer to their directions that she must be blistered or die, "I won't be blistered, and I won't die." In August, 1708, on the petition of the duchess, a fifty years' lease of the Friary and grounds attached was granted under the Great Seal, in the name of certain trustees, at a yearly rental of five shillings, in consideration of the payment of 2,000*l.* The duchess found that she had not enough ground for a good garden, so a new lease of fifty years, cancelling the original one, was obtained in 1709. This included a piece of land of two acres, known as the Royal Garden, and the consideration paid for the two portions was a ground rent of 14*l.*, the lessees agreeing to lay out in the course of three years a sum of not less than 8,000*l.* in improvements and building. The first stone of the mansion was laid on May 24th (old style) or June 4th (new style), 1709, and the building was finished in 1711 at a cost of close upon 50,000*l.* In the building Dutch bricks were used, and brought over to England as ballast in the numerous hired transports coming and going between Holland and Deptford. Permission was obtained from the States General for six great mirrors belonging to the Duke of Marlborough, sent from Antwerp to Rotterdam, to be exported from that place to England free of all duties.

Marlborough House is admirably placed, but it sadly wants a better entrance from Pall Mall, and we know that the duchess had projected an enlargement by 111 ft., to be obtained by the demolition of four narrow houses which stood in the way on that side; but her death put a stop to the proposed

improvement, and the requisite Crown lease was never applied for. The author proves that the Rev. Mackenzie Walcott was wrong in asserting that Sir Robert Walpole thwarted the duchess in this scheme. It appears from a letter which she wrote to a friend that he had on several occasions told her that he could do most things at the Treasury upon his own authority, and regretted that she made no use of his influence except to obtain the lease enabling her to make a way into Marlborough House. What he did refuse the duchess was the privilege of going from her residence through St. James's Park in her coach, a favour she had enjoyed during Queen Anne's reign.

Mr. Beavan is fond of such expressions as "a certain curate of St. James's Church, Piccadilly, the Rev. M. E. C. Walcott," and "a certain Mr. John Gwynne, architect." Now, Mr. Mackenzie Walcott was a well-known antiquarian writer, and Gwynne (not Gwynne) was a friend of Dr. Johnson, and neither deserves to be referred to in such contemptuous terms. The Dukes of Marlborough occupied Marlborough House till nearly the completion of the first quarter of the present century. In 1785 the lease was renewed for fifty years, expiring in 1835, but for a portion of the premises called the "front court" another lease terminated in 1817. In 1785 the mansion and offices were valued at a rental of 600*l.* per annum, and Mr. Beavan tells us that they are now rated at 4,449*l.* When Prince Leopold (afterwards King of the Belgians) was married to the Princess Charlotte it was proposed that they should live at Marlborough House; but the Duke of Marlborough asked 4,000*l.* per annum, which was then considered to be an excessive rent, and the proposal was not acted upon. In 1824, however, the fourth duke sublet the house to the Prince, who remained there till he became King in 1831. Soon afterwards, the leases having fallen in, the house was settled upon Queen Adelaide, and when she became a widow in 1837 she resided there as Queen Dowager until her death in 1849. After her demise Marlborough House was settled upon the Prince of Wales; but he did not take possession of it until 1863. In the mean time it was used for the exhibition of objects connected with the Government School of Design (afterwards the Art Department) and the pictures given to the nation by Mr. Vernon, until they were transferred to the South Kensington Museum, the former permanently and the latter until they could be accommodated at the National Gallery.

Considerable alterations and improvements were required before the house could be made into a suitable residence for the Prince and Princess of Wales. Sir Christopher Wren was not very successful in house building, and the inconveniences arising from the original situation of the kitchen have been amusingly described by Mr. Robert Kerr in his 'Gentleman's House.' Great improvements have been made on the original design, and Marlborough House is now a thoroughly comfortable as well as elegant mansion. Mr. Beavan gives a full description of the various rooms as well as of the kitchen, the

stables, and the grounds, and also particulars of notable dinners, balls, and garden parties, ending with personal anecdotes of the Prince and Princess. We are thus let into the secrets concealed behind those famous gates in Pall Mall, which in the season are daily watched by a small crowd anxious to see the royal personages.

Symbolic Logic. By Lewis Carroll. Part I. (Macmillan & Co.)

BEFORE offering any detailed criticism of Lewis Carroll's methods we may state certain favourable points which his book undoubtedly possesses. It is well arranged, its expositions are lucid, it has an excellent stock of examples—many of them worked out, and not a few witty and amusing; and its arguments, even when wrong, are always acute and well worth weighing. As a not irrelevant preliminary to one of these fallacies, we give the following quotation from the appendix:—

"I maintain that any writer of a book is fully authorised in attaching any meaning he likes to any word or phrase he intends to use. If I find an author saying, at the beginning of his book, 'Let it be understood that by the word *black* I shall always mean *white*, and that by the word *white* I shall always mean *black*,' I meekly accept his ruling, however injudicious I may think it."

That this licence of definition may now and then lead to inconvenience the author humorously shows on the very next page; but he does not seem to perceive that an important assumption which underlies his own system is open to precisely the same objection. The assumption is that out of the four elementary propositions of Aristotle, namely, "All S is P," "No S is P," "Some S is P," "Some S is not P," the second ("No S is P") is the only one that does not implicitly affirm the existence of its subject. Hence, according to Lewis Carroll's ruling, the assertion "All S is P," if correct, implies that S really exists. Now there is a certain theorem, generally (we will not rashly say universally) accepted as valid, which does not seem to accept this ruling with the meekness that it ought. The theorem is that "A is A." It will generally be admitted, we think, that "all non-existent things are non-existent"; yet, according to the author, this proposition would imply that non-existent things really exist: a rather staggering assertion in the prosaic world of our experience, though the most fundamental of all axioms in Wonderland. In that charming country to assert, as the author does somewhere in his examples (on what authority we know not), that "no mermaids are governesses" might be considered deadly treason, and lead to the perpetrator's ignominious expulsion. "It is always sad"—again to quote the author's words—"to see a batsman knock down his own wicket: one pities him, as a man and a brother, but, as a *cricketer*, one can but pronounce him 'Out!'" But perhaps Lewis Carroll would object to our ruling, for he holds that the opposite view to his "conflicts with the accepted facts of logic"; and among those facts he instances the syllogism *Darapti*, which he rather rashly asserts to be "universally" accepted as valid. Well, as we happen ourselves to

hold that opposite view, we can only reply, "So much the worse for the accepted facts of logic—the syllogism *Darapti* included." If we accept the common definition of a syllogism which affirms (1) that it has two, and only two, premises, and (2) that the middle term must not appear in the conclusion, we are really afraid that *Darapti* (with its equivalents) must go, for it can only be rendered valid by the rejection of one or other of those two connotations. Lewis Carroll implicitly rejects the first, for to render the syllogism valid he virtually gives it three premises, as may be seen from his symbolic rendering of it.

The difficulty which so many logicians have experienced as to the proper interpretation of "all" and "some" in syllogisms arises from the fact that ordinary language, like the British Constitution, is theoretically all wrong, practically all right. In both we secure correct application by ingenious misinterpretation. When, for example, we say, "Robert is not foolish," we simply deny that Robert is foolish: both statements cannot be true. Logically, therefore, "Some men are not foolish" ought to be the simple denial of "Some men are foolish"; but, as commonly understood, it is not, for here both statements (as usually interpreted) may be true. Are there not (happily) some men who are not foolish as well as some who are? As logicians use the word "some" in the sense of "one at least," the denial of "Some men are foolish" is "Not even one man is foolish," or, as it is more commonly stated, "No man is foolish." In like manner the simple denial of "All men are foolish" is "One man at least is not foolish," which is what the logician means by "Some men are not foolish."

It is strange that these linguistic puzzles should have exercised logicians from Aristotle downwards. Even Boole (who may fairly be called the founder of symbolic logic) with all his wonderful acuteness failed in his attempts to find a symbol that would simply and accurately express the conventional "some" of the syllogism. So did the late Prof. Jevons, as is well pointed out by Dr. Venn in his 'Symbolic Logic.' Lewis Carroll expresses it quite accurately by the symbol xy_0 , the numeral subscript 1 indicating that one thing at least is common to the class x and the class y , which is exactly what logicians mean by "Some x is y ." He also accurately expresses "No x is y " by xy_0 , which asserts that the number of things common to both classes is zero. Symmetry of notation as well as harmony with common language should, therefore, have led him to express "All x is y " simply by the symbol xy_0 , which asserts that there is nothing common to the class x and the class y , the latter symbol in Lewis Carroll's notation denoting the non- y class; but, instead of this, he perversely will have it that the proposition "All x is y " is a double proposition, which implies that there is one thing at least in the class x , so that his symbol for the statement "All x is y " is $x_1 \uparrow xy_0$, his dagger symbol denoting the word "and." He would therefore interpret "All x is y " to mean "There is one thing at least in the class x , and there is nothing in the class xy ." But he also, for convenience, abbreviates this double affirmation $x_1 \uparrow xy_0$ into $x_1 y_0$, defining that "each

Subscript takes effect back to the beginning of the expression."

Of the various proposed notations in symbolic logic, the most convenient and symmetrical in our view is that adopted by Mr. MacColl, who (contrary, we believe, to all his predecessors in this field) insists that the simplest as well as the most effective symbolic system is that in which each single letter denotes not a class and not a property, but a complete proposition, *i.e.*, an assertion or denial. Thus, if any symbol a denotes "He is at home," then a' (the same symbol accented) denotes "He is not at home." His colon symbol is short for the word "implies," so that $a : \beta$ would read " a implies β ," or, "If a is true, β is true," while $a : \beta'$ would read, "If a is true, β is not true," that is, "The affirmation of a implies the denial of β ." An accent outside a bracket denies the truth of the contained implication. Thus $(a : \beta)'$ asserts that " a does not imply β ," that is, that a may be true without β being so.

How these respective notations work in the syllogism will be seen by placing two equivalent syllogisms, one from each writer, side by side:—

$xm_0 \uparrow ym_1 \uparrow x'y_1$ (Carroll).

$(a : \beta) (a : \gamma)' : (\beta : \gamma)'$ (MacColl; see *Mind*, January, 1880).

The former would read his formula thus: "The statements that nothing is common to the classes x and m , and that one thing at least is common to y and m , would, if true, prove that one thing at least is common to x' (the non- x class) and y ." That is to say, we have the conclusion, "Some non- x is y ." It will be observed that the "would, if true, prove" symbol of the former is equivalent to the "implies" symbol of the latter. The latter would first read his formula in its most general sense thus: "If a implies β , while a does not imply γ , then β does not imply γ ." Interpreted in this way, the three propositions a, β, γ may have separate subjects, and do not necessarily refer to classes or properties. To make the formula a syllogism we must understand the propositions a, β, γ to have all three the same subject (*he, she, or it*), and read the formula thus: "If it is in the class a it is in the class β , but it may be in a without being in γ . Hence it may be in β without being in γ ." In other words, we have the conclusion, "Some β is not γ ." If we make $a=m, \beta=x'$, and $\gamma=y'$, Lewis Carroll's and Mr. MacColl's formulæ will be found equivalent both in premises and conclusion. Nothing so well illustrates the disadvantages of a system of symbolic logic in which single letters represent classes or properties (instead of propositions) as the way in which logicians are sometimes obliged to twist and torture simple sentences in order to adapt them for syllogistic reasoning. For example, Lewis Carroll paraphrases the simple proposition "John is not well" into the astounding assertion that *all Johns are men who are not well*, as if the illness of one member of that numerous and widely scattered family must necessarily involve the illness of all! Among the many Johns of Lewis Carroll's acquaintance is there really not one who enjoys good health?

The author also supplies a very elegant and

effective diagrammatic method for solving logical problems, founded on pretty much the same principle as that proposed by Dr. Venn in his 'Symbolic Logic'; but as it would take up considerable space, and require diagrams to explain it satisfactorily, we must refer our readers to Lewis Carroll's book. On the whole, though the author has unquestionably written an interesting and useful little work, his proposed symbolic method does not appear to possess any advantages over some other methods that have preceded it; but, of course, we cannot say what important surprises parts ii. and iii. of his system may have in store for us when they make their appearance. It must not be forgotten that syllogisms and sorites (which are the only problems treated in part i.) are mere trifles in comparison with the complicated problems solved by Boole and others of Lewis Carroll's predecessors.

We have come across two misprints which the author may place on the list of his *errata*, if he has not already done so. On p. 61, ninth line from top, *y* should be *y'*. Accents which appear plain and visible enough in a proof have sometimes an unfortunate tendency to drop out at or before the final printing. On p. 101, last line, the expression "keep their tempers" should be "lose their tempers"; otherwise the conclusion given in the answers, p. 127, would not follow.

NEW NOVELS.

When Two Tides Meet. By Henry F. Buller. 2 vols. (Hurst & Blackett.)

MR. BULLER writes a light-hearted story of life and leisure at a seaside village. There is a community of a dozen or two, and their normal existence is one of conversation on the beach, varied by expeditions to points of interest and the daily arrival of a little steamboat. These good folk and their littlenesses are pleasantly described, but it is impossible to deny that the narrative is commonplace. Of course there is a love story; but, even with this attraction, the reader will welcome the new diversion which is introduced when the hero becomes claimant to the property of people who have despised him. Mr. Buller's book is readable, though not exciting. He reports a couple of club interviews between two men who do not exactly hit it off with each other, which are characteristic and amusing.

London Pride; or, When the World was Younger. By M. E. Braddon. (Simpkin, Marshall & Co.)

MISS BRADDON'S publishers have bowed to the veto which has been passed against the three-volume novel; but she herself has not the heart to deny her old friends their accustomed measure of entertainment. In more than five hundred closely printed pages she relates a moving story of the time of Charles II., with the Plague and the Fire as a lurid setting to a narrative of passion and violence. 'London Pride' turns upon many forms of crime, and its characters are fitly presided over by the Merry Monarch and Lady Castlemaine, with a very young Rochester hovering about her Court. A volcanic Lord Fareham finds himself burdened with a divided duty between his wife and her sister Angela. That

is the theme which Miss Braddon has selected, and she keeps the attention of her readers fixed throughout on the record of a passion which, she would doubtless contend, is at once illicit and innocent. It is a delicate subject, in which everything depends upon the manner of treating it. It is enough to say that Angela is a delightful and an irreproachable heroine, and that Lord Fareham secures the sympathy of the reader in spite of his violence. The author has been at great pains over her historical passages, and has not abandoned her old taste for descriptions which cannot have been inspired by first-hand knowledge or personal observation. The duel between Fareham and De Malfort is a case in point. It has been ingeniously and laboriously worked up from a book on fencing, and the technical terms are crowded together as though the writer were bent on escaping a charge of ignorance by exhausting the whole index of her printed authority. On the whole, however, Miss Braddon's last story is always interesting and often admirable.

The Grey Man. By S. R. Crockett. (Fisher Unwin.)

MR. CROCKETT has pulled himself together, and shown with considerable success that there is little abatement of his powers. The present story, though its theme is, or was, pretty familiar, shows everywhere industrious mastery of detail, and in more than one instance originality of portraiture. 'The Ayshire Tragedy' has not only been the foundation of the plot, but in an infinite number of instances the actors and their achievements are historical. The only signal variations from the annals of the Kennedy feud at the end of the sixteenth century are the invention of another daughter, Marjorie, in the family of the Tutor of Cassilis, as the bride of the younger Auchendrayne, and the development into a leading actor and narrator of Lancelot Kennedy, who was, in fact, the Tutor's messenger and present on the day of his murder, but is not otherwise conspicuous in the contemporary narratives. Lancelot, however, is an excellent fellow, a perfect glutton for fighting, and endowed with a "conceit o' himsel" which makes him a good companion even in scenes of lurid horror. The maid of his ultimate affection is Helen, the historic wife of James Mure of Auchendrayne. In the story she is a bright young hoiden who learns to look earnestly on love and life through a series of adventures shared with her martial lover. A serious attempt is made in her sister Marjorie to create a woman of a more romantic mould, and it may be said that the author has succeeded better than usual in suggesting a heroine. Gallantry of the Katharine Douglas type and resolution like that of Jeanie Deans are mingled in her with a world of tenderness suppressed for duty's sake. The passage in which she throws herself on the body of Gilbert of Bargany, avowing her love for the murdered man, so long dissembled for the good of father and clan and with the hope of staunching feud, is a memorable literary picture. The contempt that will out for her worthless husband, the feeling for once expressed for the gallant lover of her youth—"the ae best at all pastimes," as the old

chronicler affirms him to have been—are intensely dramatic. Mr. Crockett has long since shown himself a good artist in battle-pieces; and the numerous frays and bickers, from the attack on Currie of Kelwood to the tragic slaughter at Maybole, are described in his best style. And the narrative generally is vivid and seldom beneath the tone of the day, as it might be expressed by a Western gentleman whose phrase had been polished by some schooling in good houses and some Court experience. We find some slips, of course—"cozenance" for *cozenage*, "win though" for *win through*, "boding in fear" for *bodin in feir* (of war) may be slips of the pen. More often we catch the ring of old ballads: "without the leave of me," "music and deray," the "wan water," *cum multis aliis*. But, on the whole, the style is good; and when the vernacular is reached, as in the idiomatic, if coarse "flying" between Meg Dalrymple and Mistress Tode, it will delight all but the most nescient and supercilious of readers. We shall probably be rather in a minority in deprecating the personal intervention of the Scottish Solomon at the moot-hill of Girvan ("James Davieson" has been too often set up as a target for unoriginal wit), and in objecting to Sawney Bean and his gang as too prominent, and their surroundings as too revolting to be dwelt on at such length. Mr. Crockett makes the ubiquitous "grey man," John Mure of Auchendrayne, the elder murderer, a glossy black; but he has written himself black enough in the history of the Kennedies.

A Fool of Nature. By Julian Hawthorne. (Downey & Co.)

WHEN it is said that in Mr. Hawthorne's story the son of a member of one of the first American families discovers himself to be supposititious, and also that his real father is the murderer of his supposed father, it is evident that 'A Fool of Nature' contains something in the way of interest. When it is said, further, that the characters introduced are numerous and distinguished with excellent skill, and that a whole chapter is devoted to a specimen article in the worst style of American journalism (intended doubtless to be a caricature), it is clear that the one volume in which 'A Fool of Nature' is contained is pretty well filled. Besides portraying his characters with insight and vigour, Mr. Hawthorne contrives to make them say a number of clever things; and in the picture of the principal character—a lout with strong good sense and still better heart—he succeeds in putting in a touch of the pathetic.

An Easy-going Fellow. By C. J. Wills. (Chatto & Windus.)

MR. WILLS has written, it appears, a number of novels and is the joint author of others. He is essentially a smart man of letters. He has a fair stock of information on all sorts of subjects, and knows pretty well what goes on in the world. He writes in a cheery, careless way, and, while constantly amusing us, succeeds in keeping up the interest of his story; but he commits several faults. He addresses the reader too often and at too great length; he lets his volubility run away with him in his divagations; he gives the rein too freely to his

high spirits when he is making fun of people or things; and he makes the blunder in art of throwing mud at his own creations. He misquotes; he makes his hero shoot "partridges, pheasants, and, last of all, grouse"; and for a piece of law on p. 125 he must have sought the collaboration of a lady novelist. In spite of all, 'An Easy-going Fellow' is a readable and amusing book. That being so, and Mr. Wills being an author of considerable experience, it is reasonably certain that he will not listen to advice and will never improve.

Paula: a Sketch from Life. By Victoria Cross. (Scott.)

'PAULA' purports to be, and may be, a sketch from life of a sort, for anything we know to the contrary. Whether she is imagined or real, those minded like ourselves will derive comfort from the thought that the world as they know it and the people in it are not the world of Paula and her acquaintance. Miss Cross's sketch seems to us as unalluring as it is unwholesome, and that is saying much. Her heroine evidently suffers from chloro-neurosis of the compound and aggravated sort. To descend from pseudo-scientific parlance to plain language, she is a tiresome "brat" who takes herself and her exaggerated emotions far too seriously. Her moods of reckless gaiety are even less delectable. This young person is an exponent of the new selfishness, plus the new self-consciousness. And with it all she is horribly second-rate in speech and tone and manner! She is the orphan child of a clergyman, whose only legacy to his children is said to be a stock of scholarly attainment and classic lore, influences which have done nothing to purify her English or improve her manners. It is doubtful if such a person could have excited genuine admiration even in Bohemia. It is certain that in other households one so untidy and so self-centred would have been voted a nuisance, and not even an ornamental one. She invariably appropriates the one sofa of the establishment as her special sprawling ground. A scarlet fez set on a mass of fair hair, billowing towards the carpet, a bolero jacket, and a cigarette are her ordinary get-up. And she laughs to herself in a ghastly fashion when she remembers that she was once "the daughter of a clergyman." Giddy and wasteful in the matter of matches, she is in many other and more important respects an undesirable housemate. While she reads a French novel or mocks at his labours, her unfortunate brother drudges at tea-making and keeping the room in order. Domesticity is not her strong point, nor, we venture to add, in spite of her creator, is "intellectuality." She writes plays which no one will read, much less produce, except on terms we need not specify. It would be tedious and unnecessary to follow all her vagaries—her roving from lover to husband, and back again, in a sort of vicious circle. In reality these occurrences take place only about five times, but it might be seventy times seven, one is so tired. At length she walks six miles an hour, or beats the record in some such fashion, and insists on having her blood transfused into the veins of the

anæmic lover. She dies; the anæmic one lingers; we pass to other things.

A Princess of the Gutter. By L. T. Meade. (Gardner, Darton & Co.)

THIS is a novel with a purpose, written in rather slipshod English, and in dialect supposed to be Cockney. The purpose of the novel, as we take it, is to show what good can be done in the East-End of London if you devote your time, energy, and fortune to the task of elevating the masses. This was what Miss Prinsep did, and her reward was to be called a "Princess of the Gutter." If we can believe L. T. Meade, Miss Prinsep did a lot of good, but we cannot say that we found the record of her doings very interesting reading.

Not Exactly. By E. M. Stooke. (Bristol, Arrowsmith.)

TOM CROCKER was "not exactly" quite right in his mind, but he was more rogue than fool, and in the end married Martha Kerslake, the housekeeper at Eden House, where Mr. Adam Barlow lived with his sister. Mr. Barlow had an obstreperous tenant named Pokinhorne, with whom he quarrelled very bitterly concerning the cleaning out of a well; but, after Pokinhorne's death, the man who was "not exactly" quite right fished a tin box out of the well, and in it was that gentleman's will, by which he left 45,000*l.* to his landlord. It was found in the nick of time, for Mr. Barlow had just been ruined by the failure of his firm. He was thus enabled to marry the governess in the vicarage, with whom he was much in love. The story is told with much vivacity, which to some extent counterbalances its other imperfections.

The Stolen Bishop. By Charles C. Rothwell. (The Leadenhall Press.)

THIS is a funny story of the impossible kind of fiction. A girl locks a bishop up in a hayloft, and keeps him there till he agrees to marry her sister. The character of this young woman is most spirited, and she ends very well by getting the squire to marry her, after she has saved the family jewels from burglars in a most heroic and extraordinary manner. The object of the story is to amuse, and although the method employed is rather peculiar, still the end is attained.

CATALOGUES OF MANUSCRIPTS.

Descriptive Catalogues of the Manuscripts in the Libraries of Eton, King's, and Jesus Colleges. By Montague Rhodes James, Litt.D. 3 vols. (Cambridge, University Press.)—In these three slender volumes Dr. James carries on the work so admirably begun in his catalogue of the MSS. in the Fitzwilliam Museum, recently noticed in the *Athenæum*. In style and arrangement, and all that relates to exterior shape, they are uniform with the Fitzwilliam catalogue, except that they lack the facsimiles which were so conspicuous and beautiful a feature of the earlier volume. The descriptions of the manuscripts are on the same minute and detailed scale, and appear to be as complete and accurate as Dr. James's work generally is. The collections themselves, however, cannot be compared either for interest or extent with the Fitzwilliam MSS. The Eton Library contains 193 MSS., of which the most important would appear to be the following:

No. 124, Life of St. Gregory, eleventh century with a valuable drawing of the basilica of St. Peter; No. 141, Strabo, fifteenth century with scholia; No. 144, the unique MS. of the 'Synopsis Sacre Scripturæ' attributed to Athanasius; No. 147, Apuleius, early fifteenth century, with a number of admirable pen-and-ink drawings by an Italian artist; No. 150, Maximianus, eleventh century, the earliest and best MS. of these elegies, formerly attributed to Cornelius Gallus; and No. 177, Bible pictures and the Apocalypse, illuminated, thirteenth century, a very fine volume.—The library of King's College contained in 1452 as many as 175 MSS., according to a classified inventory of that date, printed by Dr. James; but of all these there is but one survivor (an Athanasius which once belonged to Humphrey, Duke of Gloucester), and the College now possesses only 41 MSS. in all. Among these, however, is the unique MS. of the romance of 'William of Palerne,' of the fourteenth century (No. 13); and an extraordinarily large copy of the Psalms of the fifteenth century, each page of which measures 31½ in. by 21 in. (No. 41).—The library of Jesus College, Cambridge, contains 77 MSS., none of which is of great interest. The best appear to be No. 11, a Vulgate of the thirteenth century of the usual type, but a very fine specimen; No. 34, which includes a thirteenth century catalogue of the books at Rievaulx Abbey; and No. 47, a MS. of the Wycliffite New Testament, as to which Dr. James omits to mention whether it belongs to the earlier or later version. There are, of course, other MSS. which are of more or less interest to specialists; and it is a great thing to have such collections as these catalogued by so competent a hand. If Dr. James will do for the Cambridge colleges in his own minute and accurate style, what Cox did for the colleges at Oxford, he will have earned the gratitude of many scholars, both at home and abroad, to compensate him for a work which is necessarily laborious and often tedious. If we might presume to ask for more, it would be for an index of first lines.

Catalogus Codicum Græcorum qui in Bibliotheca D. Marci Venetiarum inde ab Anno MDCCXXI. ad hæc usque Tempora inlati sunt. Recensuit et digessit C. Castellani. (Venice, Ongania & Visentini.)—As its title indicates, this volume contains descriptions of the Greek MSS. in the library of St. Mark's which have been acquired since the year 1740. The earlier MSS., including the invaluable gifts of Cardinal Bessarion, were described in that year by Zanetti and Bongiovanni, whose very imperfect work was revised in 1802 by Morelli, with excellent results. Accordingly the present accomplished librarian, Signor Castellani, has not thought it necessary to go over the same ground again, a decision which we are inclined to regret, since an illustrated catalogue of all the Greek MSS. in St. Mark's would have been a most interesting and valuable work. The part now actually published contains the Bibles and Biblical commentaries acquired since 1740, seventy-eight in number. The descriptions are minute, and, so far as can be judged without examination of the MSS., careful and accurate; and there is a brief index of contents. But the point to which we wish to call especial attention is the illustrations. These consist of sixteen photographic facsimiles of MSS. produced by a process which does not appear to be expensive, but which thoroughly answers the purpose of enabling a scholar to estimate the character and date of the handwriting of a manuscript for himself. It so happens that none of the MSS. in the present catalogue is of remarkable age or importance, only one being in uncials, and that of the ninth or tenth century, the well-known Venice MSS. of Homer and the Septuagint, unfortunately not coming within its scope. But this scheme of illustration is an excellent one, and should be imitated in other catalogues. Photography has become so cheap, and yields results

practical purposes so good, that librarians would feel it their duty to avail themselves of a device which adds so greatly to the interest and value of their descriptions. We wish Signor Castellani success and rapid progress with the remaining instalments of a work which scholars will certainly find useful.

The principal interest of *The Crawford Collection of Early Charters and Documents now in the Bodleian Library*, edited by Prof. A. S. Napier and W. H. Stevenson (Oxford, Clarendon Press), is that it contains twelve documents representing ten charters belonging to Anglo-Saxon times, one being of the year 730, with two variant forms of the boundaries, six of the tenth century, and three of the eleventh century. Some, however, of them are not genuine. They were formerly the property of Mr. W. H. Crawford, of Lakenham, county Cork, hence the title given to the collection, and some, at any rate, appear to have belonged to the antiquaries Thomas Martin and Peter Le Neve. No fewer than seven among them relate to Crediton monastery; of the others, two relate to Westminster Abbey, one to St. Alban's Abbey, one to St. Augustine's, Canterbury, and one to Coventry, while one cannot be traced with certainty to its original home. In editing the texts the abbreviations and other peculiarities of the originals have been preserved; but we are not quite sure that anything is thereby gained, and there is a limit when strict adherence to the clerical mannerism of the ancients becomes absurd and pernicious. Who, for example, would think of printing a Biblical or a classical text with the words all run together without any break in the line? To be consistent, if the broken word *archi episcopo* is to be retained by the printer, because it is so written in the MS., two or more words running together should have had their partition also preserved. The diplomatic, historical, and philological notes upon each charter are placed at the end of the volume. They are comprehensive and discriminatory, evincing such painstaking research, based for the most part on comparisons derived from parallel passages in the great *apparatus diplomaticus* of Anglo-Saxon history which has been recently arranged by the editor of the *Cartularium Saxonicum*. The study of Anglo-Saxon charters may now be said to have entered on a new phase of its character. Putting aside the desultory labours of Manning, Smith, Wanley, and the old school, the first author who tried to get a grip of the subject was Kemble, whose *Codex* of 1839-1848 failed to some extent by reason of its confused and imperfect arrangement, and the unscholarly tampering with orthographical peculiarities to such a degree that the life was beaten out of many texts. The British Museum Facsimiles of 1873-1878, and those of the Ordnance Survey Office of 1878-1884, are badly arranged, and in the latter case poorly edited. Both these are, of course, only instalments of the one great whole. Thorpe's work is a merely capricious selection. It was not until the appearance of the *Cartularium* in 1885 that it could be said any sound chronological series of these ancient records had been attempted. Credit is due to the editor of that work (notwithstanding its possible improvement hereafter) for having undertaken to perform unaided a task not unworthy of a syndicate of editors with a public subsidy behind them. The present collection belongs to the class of instalments above mentioned; but it is not less valuable for that reason, because it introduces several new texts to our notice. No. V., the charter of Helig, or Æthelg, is well known to be extant in an early Additional MS. at the Museum, where it stands as a very accurate copy from the original in the collection now before us. Where Helig is situated is as yet undetermined; many sites have been suggested, but none is convincing, for Anglo-Saxon topography is not on a satisfactory basis as yet, although it is growing slowly by addition of new place-names found

in fresh texts. No. VI., Eadgar in 969 to Torneie monastery, is one of the series of Westminster Abbey forgeries, another of which is in possession of the Earl of Winchelsea and Nottingham. They were denounced by Hickes, Wanley, Kemble, and Madden long ago. The present editors have succeeded in tracing the source of a great part of the contents which, *mutatis mutandis*, were imported by the pious forger into his too pretentious handiwork. Forgers of the old days were apt, as modern ones also are, to overdo their productions. Of No. VII. the editors doubt the originality, and give reasons which tend to show it is an old copy. It adds another document to the series which relate to the division of the Western bishoprics in the early part of the tenth century—one of the many vexed questions of Anglo-Saxon history. No. X., the will of Alfwold, Bishop of Crediton, 1008-12, now printed for the first time, is, as the editors declare, a valuable addition to this class of Anglo-Saxon records. The list of valuables shows us in what the worldly wealth of the rich Saxon consisted—horses, shields, spears, helmets, coats of mail, tents, books, "Hrabanus and a martyrlogium," gold in the mancus, wall-hangings, seat-covers, service-books, a paten, vestments, &c.; and the bequest of "freedom to every man that is a penal slave, or whom he bought with his money," illustrates the condition of bondage in England in a forcible manner. No. XII., Cnut's charter to Christ Church, Canterbury, of the port of Sandwich in 1023, would be a document of the highest interest were it genuine; but here again "it is difficult to resist the conclusion that this is a post-Conquest forgery, or, at all events, an expansion of a simpler charter manufactured for the purpose of obtaining charter evidence for the exercise of jurisdictions and privileges that were, probably, enjoyed by ancient custom." This practice no doubt accounts for the fabrication of many other documents, not only of Anglo-Saxon days, but of far later times. The fixing of the limit of jurisdiction by casting an axe on to the land from out of a ship at high water finds parallels elsewhere, both British and Germanic. The lengthy note introduced *à propos* of the signature of Iric, one among the witnesses of this charter, is a useful contribution to Scandinavian biography, and shows what may be done by good research towards resuscitating the thousand other notables who figure, at present dimly marshalled by the scribe, to attest the validity, or lend their names to the concoction, of an Anglo-Saxon charter. No. XVIII., a grant by Bernard de Baliol to St. Mary's Abbey, York, of Gainford Church and the chapel of Barnard's Castle, co. Durham, rectifies the early Baliol pedigree; it may be read in connexion with the Cottonian Charter, V. 75, in the British Museum. The work before us is well done, and bears traces of lengthy research; it cannot fail to be in request among students of the old English period of British history. It ought to be followed by the similar treatment of cartularies such as those of Bath, Burton-on-Trent, Canterbury, Glastonbury, Malmesbury, St. Albans, Worcester, Wilton, and Winchester, the dry bones of which these editors could well endow with vital energies. With so large a series of deeds, every one of which is replete with facts and deductions of local and general history, the political picture of England's early past could be painted in vivid colours far exceeding the vision of those who have hitherto struggled to reproduce it. If a fortuitous fasciculus such as is discussed in the pages of the work before us can elicit so many novel points of interest, the volumes in which first-rate monasteries registered their archaic titles and evidences would repay similar labour a hundredfold.

HISTORICAL ESSAYS.

Historical Essays. By the late J. B. Lightfoot, Bishop of Durham. (Macmillan & Co.)—This little volume contains some of the best essays that Bishop Lightfoot ever penned. The lectures on 'England during the Latter Half of the Thirteenth Century' are singularly interesting, and prove conclusively that, if he had devoted himself to the writing of history, he would have become one of our most eminent historians. They produced a deep impression on the audience to which they were delivered. The writer of the preface is incorrect in saying that not much notice was taken of them because the General Election filled the newspapers at the time. In reality not much notice was taken of them because it was the custom for newspapers to give only short abstracts of lectures delivered at the Philosophical Institution, since they would probably be repeated elsewhere, and full reports might deaden the interest in them. This volume also contains papers on Donne, on the Chapel of St. Peter and the Manor House of Auckland, and on 'The Comparative Progress of Ancient and Modern Missions.' These are full of valuable information conveyed in an attractive style. The chief place, however, is assigned to three lectures on 'Christian Life in the Second and Third Centuries,' delivered in St. Paul's Cathedral in 1872. They are admirably written and contain some very beautiful passages, such as the description of the Appian Way on p. 62. They also exhibit features which are not often placed before modern Christians. Thus Bishop Lightfoot brings out prominently the facts that the early Christians had "no images, no altars, no temples"; that "during the first century and a half of its existence Christianity in the Roman Empire had no churches, as we understand the term; while throughout the next half-century such buildings were rare and unobtrusive"; that "the ritual of the Christians was very simple"; that "the attitude of prayer is a standing position"; and much more in the same line. In reviewing such facts and noticing the contrast between the present and the past, he puts the question, "Can it be, we are led to ask, that these late forms of worship are a perversion of the simplicity of the Gospel? that we have entirely departed from the principles of primitive Christianity in the elaborate development of our architecture, our music, our ritual?" We are inclined to think that his answer to this question is sophistical; but it is too long to quote. Some of the assertions which he makes are open to question. Thus he has no authority worth consideration for saying, "Before the first century had run out, a prince and princess of the reigning house, Clemens and Domitilla, the cousins of the Emperor Domitian, suffered for their adherence to the new faith." He also should have attributed the words, "We do not talk great things, but we live them," not to Cyprian, but to Minucius Felix, from whom Cyprian borrowed them. His account also of the religion of pagan Rome is in many respects inaccurate. But the book deserves the warmest commendation, and is well worth reading more than once.

Greek Oligarchies. By L. Whibley. (Methuen.)—This book is the essay which obtained the Hare Prize at Cambridge in 1894. It is to be regretted that the authorities did not set a more definite and fruitful problem for Mr. Whibley's investigation. It is so vague that, after reading and re-reading his book, the student rises from the task addled and perplexed. The author is not so much to blame as the subject. He shows clearly that, *oligarchy* being a relative term, it is not to be distinguished with any logical clearness from aristocracy, or even from moderate democracy, among the Greeks (cf. pp. 17, 25). His chief guide, the 'Politics' of Aristotle, proves a vague and inconsistent director; and so we find a good deal of con-

fusion and repetition in the management of the various topics of the essay. It would, indeed, have been a difficult, but not an impossible task to bring order and method into the myriad facts which the author has gathered together. Thus we miss at the outset a discussion on the very form of the word *oligarchy* as compared with *aristocracy*, and desire to know what facts lie at the bottom of this varying use. Aristotle seems to identify the former with plutocracy as opposed to the power of nobility on hereditary claims. But not even his authority can make this account satisfactory. Oligarchy seems originally to have meant the admission of only a few to the magistracies (*ἀρχαί*), and this would be a natural development from an aristocracy, in which, owing to the majority of the privileged classes growing poor, those who remained rich monopolized the power. Probably they admitted to their privileges a few rich commoners, and so got rid of the danger of wealth outside the constitution. Of course, we want more evidence from actual history, and for this we must wait for the discovery of more texts. But why did the Greeks never use *oligo*cracy or *poly*cracy, unless some such causes operated on their early nomenclature? Mr. Whibley has cut himself off from much valuable evidence which is accessible by ignoring the great Hellenistic period treated by Polybius and others; and this grave omission is not to be pardoned because he says that with Alexander came the days of monarchies and federations. The problem of oligarchy and democracy was perpetually agitating Hellenistic society. He has not a word to say about Rhodes, a most remarkable specimen of the former; nor does he seem to know that not only Hellenistic kings, but Persian monarchs controlled Greek democracies as well as oligarchies. This ignorance of that later period, which would have been so fruitful for his purpose, is perceptible all through the book. He tells us (p. 79) that tyranny had but a short reign in Greece—a blunder based upon Grote's 'Age of the Despots,' but contradicted by the whole later history of Greece, and, indeed, the whole history of Asia Minor. He confines the word *dynasteia* to the rule of the narrow oligarchy of a family or clan without constitutional checks, whereas in Polybius it often appears (as well as the word *dynast*) for an hereditary tyranny or tyrant. He would do well, therefore, to take a wider view of Hellenic life, and not confine himself to classical times. Even within that period he has views which strike us as misleading. Because Aristotle says that the goal of *ἀρχολία* is *συχολή*, and that *συχολάειν* is the condition of happiness, our author advances (p. 41) to the position that the Greeks "had no feeling in favour of work for work's sake; work was for them only the means, and leisure the end"! It would have been far nearer the truth to say that because Aristotle only honoured work for its own sake, therefore he regarded all work done with ulterior objects (wages, &c.) as a means to attain that condition when a man could control all his time and energy, and so devote himself to that work which was worth doing for its own sake. For Aristotle's *συχολή* meant far more than leisure, as the history of the word has shown plainly enough.

AUSTRALIAN TALES.

MR. HUME NISBET has bestowed more care both on the plot of *The Rebel Chief* (White & Co.) and on the development of it than in the case of some of his former stories. His language is often vivid, and several of the scenes are depicted in a striking manner. It is the fashion to extol the Maories as the highest type of uncivilized life, and our author attributes to them exalted heroism and every noble quality; but it must not be forgotten that they were, until demoralized, according to him, by Christianity and education, at the very best a set of savage cannibals, and that the chief

claim they had to the lands of which they were so ruthlessly dispossessed by Europeans was the fact that they had killed and eaten their predecessors. This gives the most perfect right, according to New Zealand law. Our author set himself a hard task when he attempted to graft on to their savage life a love idyl, with all the sentiments of refinement, coupled with some of the simpler habits of nature. He has succeeded in doing so to a great extent, and on this we can congratulate him.

The Girl at Birrell's. By Thomas Heney. (Ward, Lock & Bowden.)—Amongst the numerous characters introduced by our author in these pages there is not one which can excite the smallest sympathy or interest in the mind of the reader. In his account of the occupations and of the *désagrémens* of station life Mr. Heney is at home, and his sketches of shearing, of wool-sheds, and of public-house bars, if they do not convey much information to a stranger, still will recall many a reminiscence to those who have had experience of them. He evidently has travelled widely through the bush, and graphically paints the hardships of passengers by coach. But when he comes to deal with civilized society and to analyze the feelings and failings of women, even of "the girl at Birrell's," he is hopelessly astray. His plot is not promising. The love of a squatting overseer for a publican's handsome daughter, her ill-regulated, uneducated mind, and the morals learned in her father's establishment do not form an attractive programme. There is nothing new under even an antipodean sun—the end may easily be guessed.

GENEALOGICAL LITERATURE.

Devonshire Wills: a Collection of Annotated Testamentary Abstracts, together with the Family History and Genealogy of many of the Most Ancient Gentle Houses of the West of England. By Charles Worthy. (Bemrose & Sons.)—Mr. Worthy has been engaged for nearly a quarter of a century in researches and extensive genealogical correspondence with regard to the parochial and family history of Devonshire. His previous works, such as 'Devonshire Parishes,' 'Practical Heraldry,' 'Ashburton and its Neighbourhood,' had led many to look forward to another volume from his pen, giving, at least in part, the result of the labour so indefatigably bestowed on the manuscript sources of Devonian history. For Mr. Worthy will have nothing to do with printed works based on any other source. He thoroughly distrusts the "historians" (the inverted commas are his) of his native county. He has found them full of discrepancies, inaccuracies, and what not. In a few lines he sweeps aside Sir William Pole, Polwhele, Prince, Westcote, Risdon, Lysons, Freeman, Moore, and others, because they have not examined the archives of Devonshire. And he is on strong ground in taking this view. The authors he opposes would never have thought of writing the biography of a man without the aid of such letters or journals as he had left behind him. Mr. Worthy has a high idea of the magnitude and requirements of the task he has imposed on himself. He calls this handsome, carefully compiled volume "but the very partial outcome" of his researches, and admits that the history of Devonshire yet remains to be written. A few of the more ancient wills Mr. Worthy prints in *extenso*; but, as the title of his work indicates, the majority are shortly calendared. This has been done with great judgment, and the abstracts are enriched in numerous cases by the notes which the compiler has added. The wills range in date from the reign of Henry V. to that of George IV. Many side-lights are thrown by them on social, economic, and political history. The account, in the second portion of the volume, of several "gentle houses" in the west of England is not only elaborate, but written with clearness and erudition. 'Devon-

shire Wills' is a work that will be indispensable to all students of the history of that county, and the painstaking researches of its compiler have made him a *vates sacer* of Devon. It is impossible to account for the vagaries of ancient scribes, but surely "syxe shyllings and eightpens" does not occur within a few lines of "syxe shillings and eight-pens," as recorded on p. 3; and "Maryerye," on p. 118, looks like a misprint for *Margerye*. We notice that the contraction marks, indicative of letters to be supplied, are several times missing in the transcripts of the old wills, especially the straight stroke through *p*.

THREE BOOKS ON CHINA.

John Chinaman: his Ways and Notions. By the Rev. G. Cockburn. (Edinburgh, Gardner Hitt.)—Although Mr. Cockburn has nothing new to tell us about John Chinaman, he puts what he has got to say in an easy and readable form. He begins with a chapter on primitive survivals, and has no difficulty in instancing numerous examples as existing in the stagnant empire of China. Fetishism, as he points out, abounds, and finds prominence in the indignities which are inflicted on the images of the gods who turn a deaf ear to the prayers of the people. Animals are classed as lucky or unlucky. "The tortoise, the hare, and the fox are reckoned uncanny animals, while dogs are regarded with tenderness in gratitude for a meritorious service performed by one at the time of the flood." During that catastrophe, "of which there are many stories—how far original and how far derived from Mohammedan and Christian sources, it is impossible to say—a dog, which had been shut out of the ark, swam after it with a few ears of rice sticking to his tail. The Chinaman feels gratitude for the preservation of his favourite cereal." Another common belief is that by a process of transmigration the souls of animals enter the bodies of young children. "Chang Chitung, Viceroy of Nanking," for example, "is reputed to be animated by the soul of a monkey, which was kept as a pet in his paternal home, and disappeared about the time of his birth." About such subjects and the "Chinaman at home" the author discourses in a pleasant and lively manner, and doubtless those who are satisfied with taking a glance at China will find his volume to their taste.

My Diary in a Chinese Farm. By Mrs. Archibald Little. (Gay & Bird.)—This is an interesting book, and might have been made more so. Mrs. Little with her husband took a farmhouse on the shores of the Yangtze-kiang for the summer months of 1893. Cut off from all European society, they lived the lives of natives, tempered only by a few English appliances. They associated with the people in the neighbourhood, and went in and out among them constantly. The author had, therefore, plenty of material for her diary, but the skill required to make the most of it is wanting. The English is not unfrequently ungrammatical and the style is often confused. The printer has done all he could to heighten these blemishes by making the most extraordinary misprints. He represents the author as saying on p. 52 that a certain youth "smoke done for a while," whereas she doubtless wrote *smoked on for a while*; and at other places her pages are disfigured by such mistakes as "ihis" for *this*, "nuderstand" for *understand*, and so on. The illustrations are excellent, including one or two which have already done duty on reduced scales in Morrison's 'An Australian in China.'

The Proverbial Philosophy of Confucius: Quotations from the Chinese Classics for Each Day in the Year. Compiled by Forster H. Jennings. With Preface by the Hon. Pom Kwang Soh, Minister of Justice to His Majesty the King of Korea. (Putnam's Sons.)—This work presents some difficulties. In the first

place, it is introduced by a preface which purports to have been written by the Minister of Justice in Korea. If this really is so, we can only say that the minister writes English far better than he administers justice, and that his acquaintance with the English literature of the subject in hand is extensive and peculiar. These books he describes as, however, "more or less one-sided and misleading." Mr. Jennings says much the same in his "proem." "The words of Confucius," he writes, "by translation have lost much of their expression, and his sentiments of truth and virtue have sometimes been ruthlessly warped from their true meaning, and moulded into channels entirely foreign to the original." This is a sufficiently sweeping condemnation of the work of the translators, and "yet on the whole," he goes on to say, "Confucianism has sacrificed little or nothing by its change of dress or exterior remodelling." So though the words of Confucius have lost much of their expression, and though his sentiments of truth and virtue have sometimes been ruthlessly warped from their true meaning, Confucianism has sacrificed little or nothing in consequence. Does he mean that there is nothing to sacrifice? But it is difficult to reconcile Mr. Jennings's condemnation of the translators with his word-for-word appropriation of their work. His extracts from the Confucian Analects and the Sayings of Mencius are, in the many instances in which we have tested them, taken literally from Dr. Legge's translations, and this without a word of acknowledgment, and after a general condemnation in which they are presumably included. No more need be said about the book.

OUR LIBRARY TABLE.

George Borrow in East Anglia, by Mr. W. A. Dutt (Nutt), is a most unnecessary little book of eighty pages, a compilation mainly from "Lavengro" himself, Dr. Hake, and Mr. Theodore Watts-Dunton—three as good authorities as he could consult; and of Prof. Knapp's useful summary of Borrow's life there is no mention, and no hint of the long-expected biography. There is nothing new but the exact date (February 28th, 1824) of the death of Borrow's father, and a description of the house in Willow Lane, Norwich. "Dr. Valpy is wrong, and Dr. 'Jessop,' and 'Mr. J. W. Donne'; on the other hand, there is not a word about Bowring, M. d'Etterville, or the Rev. Walter Whiter, who all belong to 'Borrow in East Anglia.'" An absurd doubt is mooted by Mr. Dutt as to whether Borrow would have been likely to fall in with Jasper Petulengro at places so widely separated as Norman Cross, Norwich, and Greenwich—to which, by-the-by, he might have added the Welsh border. Why, there are gipsies now living as house-dwellers at Notting Hill whose beat, in the days when Borrow wrote of them, extended from the New Forest to Aberdeen; nay, of gipsies who knew Borrow well, and have often camped at Oulton, several to-day are travelling in America, and several in Scotland and Ireland. These are all Smiths or Petulengré by birth, though some of them have married into the Lees, Coopers, Maces, and Reynoldses.

Mr. T. CYPRIAN WILLIAMS's *Lyrics of Lincoln's Inn* (Sweet & Maxwell) are moderately satisfactory attempts in legal versification, after the manner of Sir F. Pollock's 'Leading Cases' done into English, to whose excellence the author pays a handsome tribute. There is rather too much of the Married Women's Property Acts in them, and the writer's rhymes are not altogether faultless—e.g., "courts" and "thoughts," and even "morn" and "dawn"; but they serve to while away an idle hour. We like best the Browningsque quatrains on 'The Marriage Contract.' In *Mighell v. the Sultan of Johore* we fancy that the defendant's "royal status" was certified not by the Foreign, but

by the Colonial Office, with which that deceased potentate cultivated close relations, in virtue of the proximity of his dominions to the Straits Settlements.

The Jewish Year-Book, 5657 (8th September, 1896—26th September, 1897), edited by Joseph Jacobs (Greenberg & Co.), fills up a gap. As the compiler says:—

"For the first time since the appearance of Mr. Asher I. Myers's 'Jewish Directory' (in 1874), English Jews are now put into possession of a summary account of their present position and organisation in the British Empire. The need of such a work is undeniable. Knowledge is power for a community as well as for an individual, and in many directions communal improvement has been impaired and often rendered nugatory for the want of such information as is contained in the present volume. I have attempted to mitigate the aridity which must characterise such a collection of facts and figures by adding a certain amount of material which can claim to be, in a certain sense, literature. It will doubtless be of interest both to Jews and others to find in the glossary a succinct account of technical terms covering almost all aspects of Jewish life."

After the calendar of the year, the enumeration of the officials, lay and clerical, in the community, of the officers in the army and navy, as well as Jewish celebrities in all countries, followed by the list of books of reference, and Acts of Parliament concerning the Jews, Mr. Jacobs prints an alphabetical glossary of Jewish terms used on many occasions, mostly Hebrew, sometimes corrupt, as well as German and Spanish. In spite of the learned help which he received, this list is not free from mistakes; for instance (p. 136), *memar*, a reading desk in the synagogue, ought to be *almemar*; עמירה (p. 137) for *עמירה*; *Libana* (moon) for *Lebanah*; חל, קה (p. 144), for *חלוקה*. In general the transliteration of the פ by *ch* is wrong according to English pronunciation. Next come "A Glance at 5656," "Obituary of the Past Year," "Alien Immigration," and, finally, literary supplements by Messrs. Zangwill, I. Abrahams, and the editor. None of the three essays has practically anything to do with real Hebrew literature; they are rather a kind of table talk. A summary of the publications of Hebrew literature in 5656 (1896) would have been more appropriate and more useful. But a first attempt at a yearly publication cannot satisfy everybody. We hope that the annual may grow more exhaustive from year to year. The full alphabetical table of contents at the end will prove helpful.

MR. HANNAY has prefixed a remarkably sound and sensible piece of criticism to the edition of *The King's Own* which Messrs. Macmillan have issued in their "Illustrated Standard Novels." Mr. Townsend's illustrations are exceedingly clever. The same firm are reissuing these excellent reprints upon somewhat better paper and in elaborate bindings under the title of the "Peacock Edition." The volumes sent to us are *Headlong Hall*, *Jacob Faithful*, *Helen* (by Miss Edgeworth), and *Pride and Prejudice*. They are eminently suited for Christmas presents.—*Miscellanea* completes the pleasant edition of Mrs. Ewing's works which the Society for Promoting Christian Knowledge has brought out.—Mr. Blackmore's striking tale *Perlycross* has been issued in a cheap form by Messrs. Sampson Low & Co., and so has Mr. Yeats's romance *The Honour of Savelli*.—The first volumes of the "English Illustrated Library," a series of illustrated novels published at half-a-crown each by Messrs. Service & Paton, have reached us. They are obviously modelled on Messrs. Macmillan's series, and as the volumes cost a shilling less they are certainly rivals not to be despised. Those issued are *Esmond* and *Hypatia*. The type is clear and the paper respectable. Mr. Hammond's illustrations of 'Esmond' are much more successful than Mr. Speed's drawings in 'Hypatia.' The same publishers send

us the first instalment of another half-crown series, "The Chelsea Classics," which begins with *Sartor Resartus*. This reprint contains a photogravure reproduction of Mr. Whistler's portrait of Carlyle.—Another remarkably cheap set of books is Messrs. Bliss & Co.'s "Burleigh Library," well bound in cloth and sold for eighteenpence each. They consist of *Ivanhoe*, *Jane Eyre*, *The Caxtons*, *The Lays of the Scottish Cavaliers*, *The Scarlet Letter*, and *Vanity Fair*. Of these 'The Scarlet Letter' and Aytoun's 'Lays' are excellent; but 'Vanity Fair' is printed in too small a type for our eyes, and so, indeed, are 'Ivanhoe' and 'Jane Eyre.'

MESSRS. MACMILLAN have published two further instalments of their really charming "People's Edition" of "The Poetical Works of Alfred, Lord Tennyson," containing respectively *Demeter and other Poems* and *The Death of Ænëas and other Poems*.

MESSRS. LONGMAN have begun the issue of a complete edition of *The Life and Works of Lord Macaulay*, entitled "The Edinburgh Edition." The handsome octavo before us, well bound in cloth, and containing nearly six hundred and fifty pages, is wonderfully cheap at six shillings. The paper, although thin, is good. Had the plates been a little more carefully worked there would not be a thing to quarrel with. The public are to be congratulated on the opportunity of buying at a very low rate an edition that will look well in any library.

M. J. CLARETIE's new book, *Brichanteau*, consists of chapters from the life of an actor, and, without taking a new view of the player's life, creates for us a real character, and forms a pleasant vehicle for the introduction of M. Claretie's own reminiscences of French melodrama in its best days.

The Magnet Magazine (Henderson), of which the first number is before us, is an excellent magazine for a penny.

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Ubaldo, Petruccio, illuminator on vellum, 1524*-1560*
Udall, Ephraim, divine, 1592
Udall, John, Puritan divine, 1592
Udall, Nicholas, dramatist, 1508-1564
Ufford, Robert de, Earl of Suffolk, 1298-1369
Ughtred, Sir Thomas, soldier, 1365
Uhtred, Earl of Northumbria, 1013
Uleot, Philip de, judge, 1220

Ulfehtel, Baldormar of the East Angles, 1013
Ullathorne, William Bernard, Catholic prelate, 1806-1889
Ullerston, Richard, theologian, fl. 1430
Utan, Irish saint, fl. 630
Umfreville, Gilbert, Earl of Angus, 1238*-1308
Underdown, Thomas, author, fl. 1585-1575
Underhill, Cave, actor, fl. 1791
Underhill, Edward, Hot-Gospeller, 1592
Underhill, John, colonist, 1672*
Underwood, Thomas R., water-colourist, fl. 1780-1823
Unton or Umpton, Sir Henry, ambassador, 1596
Unwin, Mary, friend of Cowper, 1724-1796
Unwona, Bishop of Leicester, fl. 780
Upcott, William, antiquary, 1779-1845
Upham, Edward, bookseller and author, 1834
Upton, Arthur, Presbyterian leader, 1793
Upton, James, schoolmaster, 1670-1749
Upton, Nicholas, writer, 1457
Upton, William, song-writer, fl. 1788
Ure, Andrew, chemist, 1778-1857
Ure, David, geologist, 1798
Uri or Ury, John, Oriental scholar, fl. 1780
Urien, Rheged, British warrior, fl. fifth century
Urohm, Henry Cornelius, designer of the House of Lords tapestry, fl. 1590
Urquhart, D., violin-maker and musician, fl. 1610
Urquhart, David, diplomatist and author, 1805-1877
Urquhart, Sir Thomas, author, fl. 1653
Ury, John, critic, 1663-1714
Ursal of Abetot, Sheriff of Gloucester, fl. 1090
Ursula, St., virgin and martyr, 453*
Urswyke, Christopher, diplomatist, 1521
Urswyke, Thomas, judge, 1479
Urwick, Thomas, Nonconformist divine, 1727-1807
Urwancey, General, Nonconformist divine, 1791-1868
Usher, Ambrose, divine, fl. 1620
Usher, Henry, Archbishop of Armagh, 1613
Usher or Ussher, James, Archbishop of Armagh, 1580-1656
Usher, James, Catholic writer, 1720-1772
Usher, Richard, clown, 1843
Usher, Sir Thomas, admiral, 1779-1848
Utred or Owtred, theologian, fl. 1380
Uta, abbot, fl. 600
Uttenhove, John, divine, fl. 1590
Utterson, John Sutton, Bishop of Guildford, 1814-1879
Uvedale, Richard, traitor, 1536
Uvedale, Robert, botanist, 1642-1722
Uwinds, David, medical writer, 1780-1837
Uwinds, Thomas, painter, 1780-1857

Vacarius, jurist, fl. 1150
Vacher, Charles, water-colourist, 1818-1883
Vaillant, Warner, engraver, fl. 1660
Valentine, Benjamin, politician, fl. 1630-1640
Valera, Cyprian de, divine, fl. 1580
Vallancey, General, Charles, F.R.S., Celtic scholar, 1721-1803
Vallans, William, scholar and friend of Camden, fl. 1615
Vallières de St. Real, Joseph Remi, Chief Justice of Canada, 1787-1847
Valonies or Valonis, Philip de, Lord of Pamure, 1215
Valpy, Abraham John, printer and publisher, 1787-1854
Valpy, Edward, classical scholar, 1784-1832
Valpy, Richard, schoolmaster, 1754-1838
Vanbrugh, Sir John, dramatist and architect, 1666-1726
Vance, Alfred G., actor, 1858
Vance, George, surgeon, 1789-1837
Vancouver, Charles, agriculturist, fl. 1794-1811
Vancouver, George, navigator, 1750*-1795
Vandeleur, Sir John Ormsby, general, 1763-1849
Vandenhoff, John, actor, 1790-1861
Vandeput, George, admiral, 1799
Vanderbank, Peter, engraver, 1649-1697
Vanderdort, Abraham, modeller, fl. 1625
Van der Eyden, Jan, portrait painter, 1697*
Vandergrucht, Benjamin, portrait painter, 1794
Vandergrucht, Gerard, engraver, 1698*-1776
Vanderlint, Jacob, economic writer, fl. 1734
Vandermyn, Herman, portrait painter, 1834-1741
Vandernoot, John, physician, fl. 1540-1570
Vandervort, John, painter and engraver, 1647-1721
Vandervelde, Willem, the Old, marine painter, 1610-1693
Vandervelde, Willem, the Young, painter, 1833-1707
Vandiet, Abraham or Adrian, painter, 1655-1704
Vandyck, Sir Anthony, painter, 1598-1641
Vandyck or Vandike, Peter, portrait painter, b. 1729
Vane, Anne, Viscountess Vane, fl. 1750
Vane, Sir Henry, statesman, 1589-1654
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Vane, William Henry, Duke of Cleveland, 1766-1842
Van Eyck, Francis, divine, 1570*
Vanhaeckhe or Vanaken, Joseph, portrait painter, 1700*-1750
Van Huysum, Jacob, flower painter, fl. 1721
Van Leemput, Remigius, painter, 1675
Van Lemens, Balthazar, painter, 1637-1704
Van Loo, John Baptiste, portrait painter, 1684-1746
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Van Nost, John, sculptor, 1780
Van Rymdyk, Jan, draughtsman, fl. 1755
Vans, Sir Patrick, Scottish judge, 1597
Vansittart, George Henry, general, 1768-1824
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Vansittart, Nicholas, Baron Bexley, 1766-1851
Vansomer, Paul, portrait painter, 1676-1621
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Varley, Cornelius, water-colour painter, 1781-1873
Varley, Cromwell Fleetwood, electrical engineer, 1828-1888
Varley, John, water-colour painter, 1778-1842
Varley, William Fleetwood, water-colour painter, 1784-1856
Varlo, Charles, agriculturist, fl. 1775
Vasson, James, admiral, 1742-1827
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Vaughan, Benjamin, political economist, 1751-1835
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Vaughan, Edward Thomas, divine, 1777-1829

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 Vaughan, Richard, 2nd Earl of Carbery, 1687
 Vaughan, Robert, Welsh antiquary, 1668
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 Vaughan, Robert Alfred, divine and author, 1823-1857
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 Vaughan, Thomas, alchemist, 1612-1668
 Vaughan, Thomas, dramatist, fl. 1770-1790
 Vaughan, Thomas, vocalist, 1781-1843
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 Vantrellier, Thomas, printer, fl. 1580
 Vaux, Ann, recusant, 1606
 Vaux, James Hardy, swindler, 1782-1827
 Vaux, Laurence, divine, 1570
 Vaux, Nicholas, 1st Baron Vaux, 1524
 Vaux, Thomas, 2nd Baron Vaux, poet, 1510*-1558
 Vaux, William Sandys Wright, antiquary, 1885
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 Veal, Edward, Nonconformist tutor, 1632-1708
 Veale, Abraham, printer, fl. 1560
 Vadder, David, Scottish poet, 1780-1854
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 Venables, Edmund, Precentor of Lincoln and author, 1820-1895
 Venables, Edward Frederick, defender of Azimghur, 1855
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 Vendramini, John, engraver, 1760-1839
 Venn, Henry, Calvinistic divine, 1725-1797
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 Verner, Thomas, Fifth-Monarchy man, 1661
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 Verdon, Theobald de, 1st Baron Verdon, 1300
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 Vere, Aubrey de, 20th Earl of Oxford, 1626-1703
 Vere, Sir Charles Brooke, K.C.B., general, 1779-1843
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 Vermuyden, Sir Cornelius, colonel in Cromwell's army, fl. 1642
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 Vernon, Thomas, engraver, 1834*-1872
 Veron, John, translator, fl. 1550-1575
 Verrio, Antonio, history painter, 1634-1707
 Vertue, George, engraver, 1684-1756
 Vesel, Eustace de, Baron Vesel, 1216*
 Vesel, William de, Baron Vesel, 1297
 Vesey, John, Archbishop of Tuam, 1638-1716
 Vesey, Mrs., friend of Johnson, fl. 1780
 Vetch, James, civil engineer, 1789-1869
 Vetch, Samuel, Governor of Nova Scotia, 1668-1732
 Vickers, Hedley Shafto Johnstone, soldier, 1826-1855
 Vickers, John, Presbyterian writer, 1852-1853
 Vickers, Thomas, theologian, fl. 1628
 Vickers, Thomas, anatomist, fl. 1644
 Vickers, John, linguistic scholar, fl. 1610
 Vickers, Alfred Gomersal, painter, 1810-1837
 Vickris or Vickers, Richard, metaphysician and theological writer, 1700

Victor, Benjamin, Irish writer, 1778
 Vidal, Robert Studley, antiquary and amateur, 1841
 Vidler, William, Universalist, 1758-1816
 Vieuxpont, Robert de, judge, 1223
 Viger, Denis Benjamin, Canadian politician, 1774-1861
 Viger, James, antiquary, 1787-1858
 Vigné, Godefroy T., author, 1863
 Vignoles, Charles Blacker, F.R.S., civil engineer, 1793-1875
 Vignors, Nicholas Aylward, zoologist, 1787-1840
 Villettes, William Anne, general, 1754-1803
 Villiers, Barbara, Duchess of Cleveland, 1709
 Villiers, Christopher, Earl of Anglesea, 1630
 Villiers, Sir Edward, Viscount Grandison, 1626
 Villiers, Edward, 1st Earl of Jersey, 1658-1711
 Villiers, François Huet, miniature painter, 1772-1813
 Villiers, George, 1st Duke of Buckingham, 1562-1628
 Villiers, George, 2nd Duke of Buckingham, 1628-1687
 Villiers, George Bussey, 4th Earl of Jersey, 1735-1805
 Villiers, George Child, 5th Earl of Jersey, 1773-1859
 Villiers, George William Frederick, 4th Earl of Clarendon, 1800-1870
 Villiers, Henry Montagu, Bishop of Durham, 1813-1861
 Villiers, Sir John, Viscount Purbeck, 1590*-1657
 Villiers, John, 3rd Duke of Buckingham, 1723
 Villiers, John Charles, politician, fl. 1809
 Villiers, Thomas, 1st Earl of Clarendon, 1786
 Villiers, Thomas Hyde, politician, 1802-1833
 Vilvain, Robert, physician, 1575-1662
 Vince, Samuel, mathematician, 1821
 Vincent, Augustine, genealogist, 1584*
 Vincent, George, painter, 1796-1831*
 Vincent, Nathaniel, Nonconformist divine, 1697
 Vincent, P., author, fl. 1638
 Vincent, Richard Budd, captain R.N., 1831
 Vincent, Thomas, Nonconformist divine, 1678
 Vincent, William, Dean of Westminster, 1739-1815
 Viner, Charles, legal writer, 1650-1756
 Viner, William Litton, musician, 1790-1867
 Vines, Richard, colonist, 1585*-1651
 Vines, Richard, Presbyterian divine and scholar, 1600-1655
 Vinsauf, Geoffrey de, chronicler, fl. 1200
 Vint, William, Nonconformist tutor, 1768-1834
 Violet, Pierre, miniature painter, 1749-1819
 Vireux, James Sprengel, art publisher, 1829-1892
 Vitell, Christopher, translator, fl. 1575
 Vitellius, Cornelius, first teacher of Greek at Oxford, fl. 1490
 Vivares, Francis, artist, 1709-1780
 Vives, John Lewis, author, 1644
 Vivian, Henry Hussey, Lord Swansea, 1821-1894
 Vivian, Hussey Crespiigny, Baron Vivian, 1834-1893
 Vivian, Richard Hussey, Lord Vivian, lieutenant-general, 1775-1842
 Vixen, Robert J. Hussey, general, 1802-1887
 Vizetelly, Henry, miscellaneous writer, 1894
 Vokes, Frederick, actor, 1846-1888
 Vokes, Rosina, afterwards Mrs. Cecil Clay, actress, 1858-1894
 Von Holst, Theodore, painter, 1810-1844
 Vortigern, King of Britain, fl. 420
 Voysey or Veysey, alias Harman, John, Bishop of Exeter, 1554
 Vuillamy, Benjamin Lewis, architect, 1871
 Vyner, Sir Robert, Bart., Lord Mayor of London, 1631-1688
 Vyas, Richard William Howard, writer on the pyramids, 1784-1853
 Vyvyan, Sir Richard Rawlinson, politician, 1800-1879

THE SUPPOSED CONCLUSION OF THE EPISTLE OF POLYCARP.

It is a well-known fact that of the Epistle of Polycarp of Smyrna (one of the Church Fathers of the second century) to the Philipians, only a part is in existence in the Greek language, while some chapters have only come down to us in the Latin translation; consequently when, in 1883, the late Bishop of Stauropolis, in Caria, Konstantin Pleziotis, published a text in the first volume of the *Δελτίον τῆς ἱστορικῆς καὶ ἐθνολογικῆς ἐταιρίας* which, with the exception of the conclusion, contained almost the whole Greek original of St. Polycarp's letter, this appeared to be a most important contribution to patristic literature. This text was published by the learned bishop from a manuscript in the convent of Hagia, on the island of Andros. This convent possesses eighty-seven manuscripts, fourteen of which are on parchment, i.e., eight Gospels, three lives of saints, one Psalter, one Apostolos, one Typicon of Church Liturgy. Among all these parchment manuscripts, a Gospel dated 1156 is specially remarkable for the beauty of the writing and the richness of the illustrations. It was written by the priest Manuel Hagiostephanites by order of the Archbishop John of Cyprus. A tolerably complete list of all the manuscripts in the convent was communicated by Pleziotis to Miliarakis, who included it in his *Ὑπομνήματα περιγραφικὰ τῶν Κυκλάδων νήσων*, "Andros, Kéws, published at Athens in 1880.

The codex from which Pleziotis took his text bears the number 16, and is a *chartaceus* of the sixteenth or seventeenth century. On its cover a later date may be seen, 1656, which can only serve as a *terminus ante quem*. This is the year in which the codex was brought by

a monk Nathaniel from Athens. The letter, which bears the title *Τοῦ ἁγίου Πολυκάρπου ἐπισκόπου Σμύρνης καὶ ἱερομάρτυρος πρὸς Φιλιππησίους ἐπιστολή*, is not completely preserved in the codex, as the last page is torn; there is only a triangular piece remaining, on one side of which only the words

καὶ οὐ
ἐξομολογήση
ἀρεὶ τὸν θεόν, καὶ οὐκ ἄλλοις
ὁ Κύριος τῆς δόξης.

Owing to the small circulation of the very interesting and comprehensive *Journal* of the Historic and Ethnological Society of Athens, this publication of the learned Bishop of Stauropolis seems to have escaped the notice of theologians. Still it might have proved misleading. Praise is, therefore, due to M. Zikos Rossis, Professor of Theology at the University of Athens, for making a closer investigation of the matter, and removing a ground of error. While staying at the convent of Hagia in the course of the summer of 1895 he made a study of the codex in question, as well as of other manuscripts in the library. According to his statement there is a gap in the codex not mentioned by Pleziotis, although it is indicated in the edition of the bishop by an empty line. This little gap occurs directly after the words *καὶ δι' ἡμᾶς ὑπὸ τοῦ Θεοῦ ἀναστάντα* in the ninth chapter of the Epistle of Polycarp. But this is just the place where the still extant Greek original of the letter ends. Now what follows this and begins with the words *Τὸν λαὸν τὸν καινὸν ἐτοιμάζων ἐπιδείξει*, and was regarded by Pleziotis as the Greek continuation of the Epistle of Polycarp, is nothing more than a part of the Epistle of Barnabas, as it is found printed in all the editions (cf. Migne, "Patrologia Græca," vol. ii. pp. 756-782). The words read by Pleziotis on the last torn page of the letter, and quoted above, correspond to the sentence in the ninth chapter of the Epistle of Barnabas [*προστίθεις.....*] καὶ οὐ [ποῦνται σχίσματα]..... ἐξομολογήση [ἐπὶ ἁμαρτίαις σου...], and to the end of the twenty-first chapter, *ὁ Κύριος τῆς δόξης [καὶ πάσης χάριτος μετὰ τοῦ πνεύματος ἡμῶν ἀμήν]*.

This combination of the first chapters of the Greek original of St. Polycarp with the last chapters of Barnabas does not occur for the first time in the codex of Andros; the same thing occurs in Turrianus, and also in various codices of the Vatican and other manuscripts in Rome and Florence. Hefele and Dressel mention no gap in the above-mentioned manuscripts between the part to be attributed to St. Polycarp and that which belongs to St. Barnabas in the texts which the scribes have erroneously fused into a single letter. The case of the codex of Andros points to a middle series of codices, in which the loss of intermediate pages was marked by a gap which was afterwards disregarded.

SPYR. P. LAMBROS.

Literary Gossip.

THE collation of the text of Lord Byron's works with the original MSS. and proofs, which was put in hand by the late Mr. Murray some years ago, is now rapidly approaching completion, and will be found, it is believed, to lead to important results. Mr. Murray's new edition of Byron, the publication of which will shortly commence, will thus contain the only authentic version of the poet's works.

NONE of the writers of obituary notices of William Morris referred to the large part (in fact, his becoming one of the proprietors rendered its appearance possible) he took in the *Oxford and Cambridge Magazine*, which

in 1856 Messrs. Bell & Daldy published in twelve monthly numbers. It was in this successor to the *Germ* of 1850 that Morris made his *début* as a writer, and was not only associated with several men of distinction, but obtained the friendship of a number of sympathetic thinkers. Mr. Fulford was the editor, but he did not meddle with the opinions of the writers, contenting himself with his editorial duties and with contributing various able essays on 'Alfred Tennyson' and 'Alexander Smith,' and several studies of Shakspeare's characters. Morris's leading contribution is a crisp and forceful paper on 'Ruskin and the *Quarterly*,' which was followed by some admirable and highly characteristic tales in prose. His chief papers were, according to a copy of the magazine now before us, and marked, we are informed, by his own hand, 'The Churches of North France,' 'Ruskin and the *Quarterly*,' 'Death the Avenger, and Death the Friend,' 'The Story of the Unknown Church,' 'A Dream,' 'Frank's Sealed Letter,' 'Gertha's Lovers, Parts I. and II.,' 'Svend and his Brethren,' 'Lindenbergh Pool,' 'Golden Wings,' 'Winter Weather,' 'Riding Together,' 'Hands,' 'The Chapel in Lyonesse,' 'A Night in a Cathedral,' 'The Hollow Land,' 'Pray but one Prayer for Us,' and 'Men and Women,' by R. Browning. None of the contributions was signed. In this serial, too, first appeared Rossetti's wonderful 'Burthen of Nineveh.' 'The Blessed Damosel' was republished in it from the *Germ*, accompanied by 'Staff and Scrip.' We understand that Sir E. Burne-Jones wrote 'The Newcomes,' 'The Cousin,' and 'Mr. Ruskin's New Volume,' *i.e.*, 'Modern Painters,' vol. iii. Among the other contributors were Messrs. Vernon and Godfrey Lushington, Mr. B. Cracroft, and W. Heeley, and one or more of the sisters Macdonald, *i.e.*, Mrs. Kipling, Mrs. Poynter, and the present Lady Burne-Jones. Copies of this magazine are now extremely rare. In 'The Defence of Guenevere,' Morris's first independent work, reappeared as revised the above-mentioned 'Chapel in Lyonesse,' 'Golden Wings,' and 'Riding Together.' In the November number of the *Fortnightly Review* an article on Mr. Morris, by Mr. Mackenzie Bell, will appear.

THE collapse of the Government Bill at the end of last session has left the future of the Teaching University for London somewhat uncertain. We understand that the Duke of Devonshire offered at the last moment, and the Council of King's College accepted, an amendment respecting university endowments going much further than the compromise which was adopted in the House of Lords under protest from the Bishop of London; it would, in fact, have permitted the endowment from university funds of any chair which should be recognized as entitled to belong to a "school of the university," without any question of the conditions of appointment. This being met by threats of opposition, the Bill was dropped, and it remains to be seen whether it can be carried on such a basis. The opposition from Convocation appears to have been got over by an understanding that the Commission (of which Lord Davey will be chairman) shall be so constituted as

to ensure full justice to the non-collegiate students. On the question how far the examinations for collegiate students shall be independent the Councils of University and King's College have notified that they would withdraw their assent to the scheme if it imposed anything like a system of uniformity. The difficulty before the Commission will be serious chiefly in connexion with the grievance of the medical schools, which suffer materially under the existing rules.

FIRST among Du Maurier *personalia* will come those of Mr. Felix Moscheles, to be included in the work entitled 'In Bohemia with Du Maurier,' which Mr. Fisher Unwin will publish this autumn. Mr. Du Maurier, on the publication of 'Trilby,' candidly admitted to Mr. Moscheles that he had put into that work all the "mesmerism" of their student days with some "more." The experiments alluded to were mainly conducted by Mr. Moscheles. 'In Bohemia,' besides settling the controversy as to the origin of 'Trilby,' will contain fifty-two original drawings by the deceased artist.

MR. HOGARTH, of Magdalen College, Oxford, is going to produce two biographical essays. The subjects are Philip of Macedon and his son, Alexander the Great. Mr. Murray is the publisher.

AN old-established weekly, which has not hitherto condescended to such frivolity, intends, it is said, to compete this year with the periodicals which are wont to produce an illustrated Christmas number. It is also stated that the recent additions to the list of weekly journals are to be followed by the demise of one of some standing.

MESSRS. METHUEN & Co. write:—

"A statement appeared last week in the *Illustrated London News*, above the initials 'C. K. S.,' that Mr. Baring-Gould is a partner in our firm. We should imagine that the public take little interest in the constitution of our business; but as similar statements have appeared before, we trust you will allow us to say that this is incorrect, and that the gentleman who founded this firm still remains its sole proprietor."

SIR JOSHUA FITCH, it is said, has been invited by the Council of the county-borough of Newcastle to suggest a scheme for the co-ordination of schools and colleges within the borough, with a view to the more systematic distribution of the local taxation grant.

A THIRD University Extension College, on the model of those at Reading and Exeter, has been founded at Colchester, in connexion with the University of Cambridge.

DR. CONAN DOYLE's novel entitled 'Rodney Stone' will be published in book form by Messrs. Smith, Elder & Co. on the 13th of next month. The volume will contain eight full-page illustrations.

MR. ANDREW TVER is engaged upon a one-volume edition, at a popular price, of his 'History of the Horn-Book.' The two-volume *édition de luxe* is nearly out of print.

THE annual meeting of the Chetham Society was held on Tuesday last. Since the last annual meeting, held on July 30th, 1895, five volumes have been delivered to the members, viz., the third volume of the 'Royalist Composition Papers,' 'Lanca-

shire and Cheshire Wills,' two miscellaneous volumes, and 'Pleadings and Depositions in the Duchy Court of Lancaster.'

THE second instalment of Mr. W. A. Shaw's 'Plundered Ministers' Accounts' for Lancashire and Cheshire, 1654 to 1660, will shortly be issued by the Chetham Society. The information in it is drawn from the original documents in the Record Office, the British Museum, the Bodleian Library, and the Lambeth Library. Two further volumes—one of 'Pleadings and Depositions in the Duchy Court,' edited by Col. Fishwick, and another volume of 'Royalist Composition Papers,' edited by the Rev. J. H. Stanning—are now in the press. The Council complains that the smallness of the membership cripples the excellent work which the Society is doing.

MR. J. M. RIGG, in his monograph on 'St. Anselm of Canterbury: a Chapter in the History of Religion,' which is to be published immediately, has endeavoured to portray all the many phases of Anselm's career with equal fulness, and has paid as much attention to Anselm's literary and philosophical work as to his ecclesiastical and political achievements. Mr. Rigg is a frequent contributor to the 'Dictionary of National Biography,' and edited, some years ago, Sir Thomas More's 'Life of Pico della Mirandola.'

CANON GORE's discourses on the Sermon on the Mount are to be issued before long by Mr. Murray.

MR. JANNARIS, extra-mural Lecturer on Modern Greek at the University of St. Andrews, gave his first lecture on Monday last, when he dwelt on the historical unity of the Greek language and on the advantage of studying the ancient and modern forms in relation to each other.

ONE of the latest recognitions of the claims of dialect, which are now greatly to the fore, is a proposed memorial to four Lancashire writers in the shape of an obelisk, which the people of Rochdale intend to erect in their public park. Each face of the pedestal will contain a commemorative tablet, and the principal one, containing the general inscription, is to bear the name, and probably a medallion portrait, of Edwin Waugh.

MR. ROUND has sent for our inspection an official copy, from the Red Book of the Exchequer, of the passage relating to the scutage of 1159 in Swereford's "famous 'Introduction to the Scutages,'" from which he has quoted in the recent controversy. The words "ut videtur" are not to be found in it. Unluckily the *Quarterly* reviewer tells us this is not the manuscript to which he referred. So we fear we must leave the disputants to settle the point between themselves.

THE experiment of delivering special courses of lectures on science, literature, and philology to ladies is again to be tried at Göttingen during the winter session. Some of the most distinguished professors of the university have promised their co-operation.

AN able journalist, Dr. Ludwig Lenz, has just died at Berlin at an advanced age. He was the author of several humorous works, and had made for himself a name as editor

of the once popular Hamburg journal *Der Frischhut*, which was in the forties an influential organ of the Liberal party.

ONE of the last functions, if not the last, of a secular character which the lamented Archbishop of Canterbury attended was the dinner of the Printers' Corporation on May 18th, and the Council of that body has consequently sent an address of condolence to the family.

MR. PHILIP GREEN will publish in a few weeks the lectures on Theism delivered by the Rev. R. A. Armstrong, of Liverpool, at the University Hall Settlement, under Mrs. Humphry Ward's auspices. The same publisher will issue a volume by the Rev. James Forrest on 'Religion and the Scientific Spirit.'

MR. J. S. FLETCHER, author of 'When Charles the First was King,' has written a new historical romance of the Civil Wars, entitled 'Mistress Spitfire,' which will be published by Messrs. J. M. Dent & Co.

THE first part of the 'List of Private Libraries,' compiled by Mr. G. Hedeler, of Leipzig, will be ready in December. It will include more than five hundred important private collections of the United States and Canada. The index of subjects appended is intended to aid the reader to determine which collectors devote themselves to each of the specialties indexed. The second part will include about the same number of considerable private libraries in Great Britain. Possessors of libraries with whom Mr. Hedeler has been unable to communicate are requested to furnish him with details.

THE Parliamentary Papers of the most general interest this week are the Report of the Director of the Irish National Gallery for 1895 (3d.); the General Annual Army Return for 1895 (8d.); and the Report of the Committee of Council on Education, England and Wales, with Appendix, 1895-6 (2s. 10d.).

SCIENCE

The Cambridge Natural History. Vol. V.—*Peripatus.* By Adam Sedgwick, M.A., F.R.S.—*Myriapoda.* By F. S. Sinclair, M.A.—*Insecta.* By David Sharp, M.A. Part I. (Macmillan & Co.)

WE owe much to Darwin, and in more ways than one. No study or discussion of his views can take place without some knowledge of animals and plants being either possessed or acquired, and as the argument on his thesis has been continued since 1859, an interest in natural history has thus permeated the whole reading community. "We are all Socialists now," was a recent political remark that has become famous; and it is equally reasonable to say that we have now all become naturalists—more or less—and what is more desirable, lovers of nature. It is this feeling which has probably prompted the publication of several lengthy serial works during the period to which we have alluded, or at all events has contributed to ensure their success. In 1863 an 'Illustrated Natural History' appeared, written by the Rev. J. G. Wood. A great advance on this was made a few

years subsequently by the issue of 'Cassell's Natural History,' edited by Prof. Martin Duncan, which may be said to have held the popular field till the recent publication of the 'Royal Natural History,' edited by Mr. R. Lydekker. Now we have the 'Cambridge Natural History,' which, to judge from the present volume, will supply the wants of the student as well as those of the general reader.

Mr. Sedgwick's contribution is not only the first, but also the shortest, as it is devoted solely to *Peripatus*, that strange slug-like creature, which, with a very partial distribution over the earth's surface, has had the privilege of confusing zoologists as to its classification. It was first designated as mollusc, then assigned by other authorities to the Annelida and Myriapoda, but finally it found salvation at the hands of the late Prof. Moseley, who by the dissection of fresh specimens was enabled to recognize it as a primitive member of the group Arthropoda. This is doubtless its true position, and it is now known to zoologists as an aberrant arthropod. Mr. Sedgwick not only describes the anatomy and development of this interesting creature, but gives a synopsis of the species which is critical as well as enumerative, and therefore open to discussion.

The second section, written by Mr. Sinclair, is devoted to the Myriapoda, including the millepedes, centipedes, and other allied forms, which were originally placed by Linnæus among the insects, and by subsequent workers classed with spiders, scorpions, and even among serpents, till Leach and Latreille gave them respectively a separate class, and the distinctive name which they now bear. Centipedes are naturally abhorred by the traveller, for the best of reasons, but have much biological interest, for, apart from their structure, embryology, and palæontological form—which Mr. Sinclair fully describes—they are capable of bearing extremes of heat and cold, and are easily distributed over wide areas by accidental means. "The order of their going" is still not quite understood. Prof. Ray Lankester, who tried in vain to study the way in which their legs moved, was thereby incited to the following lines:—

A centipede was happy quite
Until a toad in fun
Said, "Pray which legs move after which?"
This raised her doubts to such a pitch,
She fell exhausted in the ditch,
Not knowing how to run.

This contribution to Myriapoda suffers from a defect of recognition, for in the bibliography and systems of classification which are quoted there is a strange silence as to the work of Mr. Pocock.

We now come to the strong point of the volume, the treatise on the Insecta; and this is not said to disparage the two shorter contributions which precede it, but because the greater extent of the subject renders it more popular. The insects are confided to the care of Dr. Sharp, hitherto known not only as an accomplished coleopterist, but also as a writer who has the recent literature of entomology at his "fingers' ends," and is therefore well equipped to condense the present knowledge as to other orders of insects with which he is less acquainted. An excellent introduction to the subject is the

result; the author has inevitably chosen his own authorities, but future specialists can explore the larger field and some different conclusions which lie beyond.

The number of different insects which Dr. Sharp is inclined to believe exist is simply astounding, and will appear more so to a casual reader:—

"It is estimated that about 250,000 species have been already described and have had scientific names given to them, and it is considered that this is probably only about one-tenth of those that really exist."

Who after this will venture to assert that the occupation of the despised describer is at an end? The author claims for insects such delicate powers of perception that they are, "perhaps, superior in this respect to the other classes of animals." But we venture to submit that while so many organs considered as sensory are probably, but not certainly, such, the perceptions incidental to the same are a matter of inference only. Observation has proved much in favour of a high degree of sense-perception among insects, but it must be remembered that it has also dispelled many such claims. On the much disputed primary classification of the Insecta, Dr. Sharp has adopted a system which he states "differs but little from that proposed by Linnæus." This is certainly a good working arrangement for a book on general entomology, but one which the author will scarcely expect to see generally followed in these days, when evolution is needed to defend a natural classification. Dr. Sharp's system is admirable for the arrangement of a museum which attempts to display nature; it is scarcely sufficient for a modern worker who wishes to interpret it. And here we must defend the ancient position; for who that has written a monograph will not acknowledge that he has frequently used or formulated an artificial classification in order to enumerate his subjects? Yet it is the student of evolution who will ultimately arrange the material.

This volume contains descriptions of only the first four orders of Dr. Sharp's system, viz., Aptera, Orthoptera, Neuroptera, and Hymenoptera (part), thus leaving five more to be dealt with in the next. We shall look forward to its publication with much interest, as in the description of the Coleoptera, with which Dr. Sharp is so intimately acquainted, we shall have the result of his own experience and information. This book will find a place in the library of most entomologists, prove a welcome boon to weak brethren who are compelled to lecture—*docendo discimus*—and occupy by the side of Westwood's 'Modern Classification' and Burmeister's 'Manual' a niche that has long been empty. In conclusion, we might suggest to Dr. Sharp that the table of tribes appended to each family of the Orthoptera is so useful a feature that it might well be extended to the other orders. At the same time, though it may be necessary to give English names for insects, to designate the Mantidae as "soothsayers or praying insects" is only to revive a very local nomenclature which is not generally received.

Rural Water Supply. By Allan Greenwell and W. T. Curry. (Crosby Lockwood & Son.)—A pure and ample supply of water is the most potent factor in securing the health of a community, and is of more essential importance than an efficient system of drainage, notwithstanding the great value of the latter as a coadjutor with water supply in improving the sanitary conditions of a locality. Whilst, however, large towns can afford to spend immense sums in bringing water from the purest available source, sometimes from long distances—as, for instance, from North Wales for Liverpool, and from Thirlmere for Manchester—country districts can only afford to collect supplies from the nearest suitable source. Moreover, as the occupiers of large houses in rural districts frequently have procured a local supply at considerable expense to satisfy their requirements, it is often only the poorer inhabitants for whom a purer supply is needed, necessitating the utmost economy in procuring a supply, owing to the small rateable value of the houses to be supplied, or involving the compulsory rating of the richer inhabitants, in the interests of their poorer neighbours, for a supply they do not want themselves. Rural water supply, accordingly, though dealing with far less extensive works than the supply of large towns, presents special difficulties, owing to the restricted area from which the source of supply can be sought, and the small amount available for works, involving great attention to details. This book aims at affording practical information to engineering students, engineers, and others who may be interested in the subject, on the supply of water and the construction of waterworks for small country districts. The authors deal fully, in a clear and concise manner, with the various questions involved in selecting and obtaining funds for a rural supply, and details of the works necessary for raising, storing, purifying, and distributing the water. These various matters are successively considered in twenty-six chapters, illustrated by sixty blocks in the text. Definite subject headings to the several chapters enable the different subjects dealt with to be referred to without difficulty; but in this respect the book might have been improved by a table of contents at the head of each chapter and by a more copious index. The sources from which supplies for rural districts may be derived are springs, deep wells, hilly catchment areas, rain-water, and streams. The authors reject the last source, as involving too great cost in filtration; but this would depend upon the quality of the water and the cost of procuring the filtering materials, and it constitutes too common a source of supply to be wholly overlooked. The procuring of a supply from water flowing off the surface of an upland district could only be resorted to under somewhat exceptional conditions, where rural districts are situated at the foot of hilly uncultivated land; for funds would not permit of the formation of a reservoir in hilly country and the conveyance of a limited supply to a distance, after the manner resorted to on an extensive scale by large towns. Springs, which generally afford a supply free from organic impurities, not infrequently yield hard water limited in quantity; but they may be regarded as the most suitable source for rural water supply, if available. The adoption of deep wells depends for its feasibility upon the geological formation of the district, and the depth at which a water-bearing stratum may be met and the conformation of this stratum; for the nature, thickness, dip, and outcrop of these strata, and the existence of faults and their position, very materially affect the supply that can be obtained from them; whilst the depth of the stratum below the surface, and of the line of saturation, determines the cost of sinking the well, and the pumping power required for raising the water to the surface. Water from deep wells, like water from springs, is free from organic impurities, owing to its thorough underground filtration; but it is impregnated

more or less with the soluble inorganic ingredients of the strata it has traversed. Rain-water, though the purest form of water, is generally only used as a last resource, owing to its unpalatableness from want of aëration and the difficulty of collecting it free from the impurities of the surfaces upon which it falls. By rejecting, however, the first flow off roofs after a drought by an ingenious contrivance, and storing the rainfall in underground tanks, with proper precautions, a pure and adequate supply of soft water can be procured. This small, compact book will furnish a useful guide to persons interested in the various questions relating to rural water supply.

SIR FERDINAND VON MUELLER.

THE death of Sir Ferdinand von Mueller at Melbourne on the 9th inst. deprives botanical science of one of its most zealous votaries, and Australia of one of its most useful citizens. Born at Rostock in 1825, and educated at Kiel, he early showed a taste for scientific studies, but, finding his health in a precarious state, he migrated to Australia and ultimately settled in Melbourne. We should hardly say settled, for he speedily attracted attention as an intrepid traveller, attaching himself to various exploring expeditions in Central and North Australia, traversing much hitherto unknown country, and making very important collections. To the last his interest in geographical enterprise was maintained, and he acted as adviser to the Government in many exploring expeditions, taking much interest in the opening up of New Guinea to science and commerce and the exploration of the Antarctic regions. Rivers, mountains, and glaciers in various countries bear his name, and attest the value that geographers place on his services.

In 1852 he was appointed Director of the Melbourne Botanic Garden, and in that capacity developed the natural resources of the country, and supplied our colonies with plants of the highest economic importance. The plantations of eucalyptus in India and elsewhere are, to mention only one instance, very largely due to his exertions. While thus occupied with the administrative work of the garden he displayed astonishing activity in the investigation of the Australian flora and in the publication of his observations. Finding, however, that absence from the London collections precluded access to the books and specimens requisite for the preparation of a complete flora, he communicated, year by year, his material and notes to Mr. Benthams, whose 'Flora Australiensis,' in seven volumes, could not have been issued without the zealous and unselfish assistance of Von Mueller.

Many columns of the *Athenæum* would be needed to detail his contributions to botanical literature. Every department of the subject was touched on, but descriptive botany and its application to manufactures and industry received the greatest share of his attention. It is curious to observe the contrast between his occasionally whimsical or capricious ideas of classification and nomenclature and the thoroughly practical aims of his work. The problems of development, morphology, and plant history had relatively little attraction for him, but in the directions we have mentioned his labours were truly indefatigable, and their practical nature will render them valuable for generations yet to come. That such a man should have laboured so hard in an Australian colony, under circumstances not very favourable and with means the reverse of adequate, is an achievement which Australia should be proud to acknowledge with gratitude. When in 1873 Von Mueller was relieved of the charge of the Botanic Garden, and a practical gardener appointed in his stead, his sensitive nature was goaded to the extreme. Nevertheless, the colony retained his services as Colonial Botanist, and such he remained

till his death, devoting all his energies and means to the prosecution of his beloved science, the advancement of his adopted country, and the benefit of humanity.

As a geographer and a botanist, always to the fore in scientific matters, always helpful to others, he received in abundance the honours which his colleagues could bestow. He was an honorary Fellow of as many associations, we suppose, as Humboldt himself. He was a Fellow of the Royal Society, and was awarded one of its Royal Medals in 1888. Besides these honours—which men of science appreciate the most as being specially their own, and conferred by their own associates—Von Mueller was "decorated" beyond most men. He was one of the first to be made a C.M.G., and was afterwards made a knight of the same order. The King of Wurtemberg made him a baron in 1871, whilst he had received some decoration or other from the rulers of almost every civilized government. His appetite for such things was quite insatiable. This excessive egotism—the result of the hyper-sensitiveness of which we have spoken—would have been folly in a man of less calibre and less achievement; in Von Mueller it was a mere foible—a trifle, indeed, compared with the amount of good work that he did, and the many fine qualities which endeared him to his associates and friends. At present we have only telegraphic intimation of his death and do not know under what circumstances it occurred. That it must have been somewhat sudden is shown by various letters and scientific memoranda received since the announcement of his death.

ASTRONOMICAL NOTES.

It was in 1844 that Bessel came to the conclusion that both Sirius and Procyon were double stars, and that their motions were disturbed by invisible companions, which caused them to revolve in orbits each completed in about half a century. This was confirmed in the case of Sirius by the calculations of C. A. F. Peters (afterwards editor of the *Astronomische Nachrichten*) in 1851, who showed that the observed irregularities could be completely explained by the supposition of such an orbital revolution in a period of little more than fifty years. It was still thought that the disturbing body was opaque, in accordance with Bessel's remark that "there is no reason to suppose luminosity an essential quality of cosmic bodies." But on January 31st, 1862, Mr. Alvan G. Clark discovered a faint star near Sirius, which proved to be in the exact place required for the disturbing companion by theory. The light emitted by this body is only about the ten-thousandth part of that of Sirius; but its attractive force is nearly half as great as that of its brilliant neighbour. It was observed from time to time during nearly thirty years, being last seen by Mr. Burnham with the great Lick telescope in 1890, after which its motion brought it too near Sirius to be separately visible. The apparent distance is now somewhat greater, and the minute companion to the mighty Dog-star was again sighted by Dr. See at Mr. Lowell's Observatory at Flagstaff, Arizona, on the night of the 30th of August last.

Prof. Lamp has published in *Ast. Nach.* No. 3381 an improved determination of the orbit of the comet discovered by Mr. Sperra on August 31st, by which it appears that the perihelion passage took place on July 11th. The comet is getting slowly fainter; its place on the 21st inst. will be a little to the south of the fourth-magnitude star θ Herculis.

Prof. Kreutz also has recalculated the orbit of Giacobini's comet from later observations, and finds that it will be in perihelion on the 17th inst. (to-night). It is still situated in the eastern part of the constellation Sagittarius.

MEETINGS FOR THE ENSUING WEEK.
 Entomological, &c. New Hymenoptera from the Mesilla Valley, New Mexico; Mr. T. D. A. Cockrell; 'A Monograph of British Braconidae,' Part VII., Rev. T. A. Marshall.
 Microscopical, &c. 'Photo-Micrographic Camera, designed chiefly to facilitate the study of opaque objects,' Mr. J. Butterworth; 'The Occurrence of Endocysta in the Genus Thalamidra,' Mr. T. Comber; 'The Measurement of the Apertures of Objectives,' Mr. E. M. Nelson.

Science Gossip.

MR. MURRAY will publish before long a monograph by Mr. I. Singer and Mr. L. H. Berens with the startling title 'Some Unrecognized Laws of Nature.' It is an inquiry into the causes of physical phenomena, with special reference to gravitation.

MESSES. GURNEY & JACKSON have in the press a small book on the 'Parasitic Diseases of Poultry,' by Mr. F. V. Theobald, F.E.S., which, besides giving descriptions and illustrations of the various external and internal parasites affecting fowls, &c., will contain suggestions as to the best means for their destruction and for the cure of the diseases caused by them.

MR. J. A. CRAIG, Professor of Semitic Languages and Literature in the University of Michigan, has undertaken to prepare an edition of the cuneiform texts which form the great Assyrian astrological corpus commonly called the 'Illumination of Bel,' together with English translations, analyses, notes, and vocabulary. The source of these texts is the tablets which were drawn up by Ashur-bani-pal's scribes for the great library at Nineveh, and of these it is estimated that about three hundred have come down to us. Many of the prognostications found in them, it is clear, date from the earliest days of Babylonian civilization, and notwithstanding the "editing" to which they were subjected by the Assyrian literati, they form one of the most important native authorities on the abstruse subjects of astrological astronomy, omens and portents, and divination. The publication of the texts will advance our knowledge of ancient Semitic religion in the Euphrates valley.

FINE ARTS

Le Scuole dell' Antico Studio Bolognese. Di Francesco Cavazza. (Milan, Hoepli.)

VISITORS to the valuable and instructive Museo Civico at Bologna will remember a certain number of monumental slabs in stone, mostly in high relief, representing in each case an elderly man seated in an imposing chair and lecturing to younger men, who sit on stools or forms on either side of him. Sometimes, however, the figures are seen in profile; then the lecturer is at one end of the composition, while his auditors, naturally, face him. In one instance—that of the school of Matteo Gandoni Legista—the group terminates with a standing figure in the person of a not unimportant official, the beadle. These grave and reverend signiors are the professors of the schools of the *antico studio* (which was anterior to the foundation of the University) of Bologna. The costume of the personages and the style of the art show at a glance that the monuments belong to the Middle Ages; the majority date from the early part of the fourteenth century (one from the first year of the century), others from the fifteenth century, two even from the sixteenth, and these latter figures wear the same fashion of costume as those of an earlier time, and the composition is similarly arranged. The presentation of these groups is unquestionably realized in a striking and masterly

manner. The contrast of learned age and studious youth is always an effective motive; the Greek vase painter of the Periclean age was as alive to its pictorial value as were the Italian sculptors of the dawning Renaissance; and if the Italian did not attain the consummate grace of his Hellenic prototype, at least his figures are inspired with the dignity, urbanity, and scholarly sentiment which were the aim of the highest culture of his race and period. In a subject of this nature there is necessarily no scope for strong dramatic action; the chief aim of the sculptor is to make the personality of the professor impressive, to suggest an air of authority in the teacher and of respectful attention in the taught; the relationship was insisted upon in the earliest examples by the naïf procedure of figuring the students of proportions below the natural size. Occasionally the representation of the auditors is a really marvellous manifestation of suppressed mental energy. A fragment in the Museo Civico from the tomb of Giovanni da Legnano (d. 1383), formerly in the church of San Domenico, shows a group of ten students, three seated at desks and the rest standing behind them. Each figure possesses a distinct individuality; all are intent on the words of the speaker, some evidently absorbed in his argument. There is the same difference of temperament and receptive power that would be found in half a score of students in any class-room of almost any time. In fact, it is a page torn out of the book of nature, bearing the impress of high executive capacity and of a rare faculty of observation. The monuments of eminent teachers of law, medicine, or arts of this form of arrangement are not unknown in other Italian cities—they are to be found in Pavia, Modena, Verona, and Siena, and perhaps elsewhere—but while Bologna can show some seventeen, it is believed there are only nine others in the rest of Italy.

We have said enough to indicate that these old Bolognese schools have been the occasion for the production of works offering valuable material for the service of the historian of art. It is a phase of plastic art, limited in extent, but instinct with the vitality which is so abundant in Italian work of those wonderful fourteenth and fifteenth centuries. Representations of these sculptured slabs are given in Signor Cavazza's book, which, of course, only deals with them incidentally, his subject relating to the class-rooms and edifices where the doctors delivered their lectures, together with their localities in the city of Bologna, as far, at least, as they can be at present identified. Signor Cavazza is careful to distinguish the sense in which he uses the term "schools"; he states:—

"Ho intitolato questo modesto lavoro 'Le Scuole dell' antico Studio di Bologna' intendendo per vocabolo *scuole* le aule o le stanze dove i dottori insegnavano, il qual significato non è da confondersi cogli altri, che può avere la parola *scuola*, cioè di radunanza di docenti e di scolari o di tradizione di date dottrine; ed in questo primo significato continuerò ad usare il vocabolo *scuole*. Le ho poi dette dello *Studio*, e non dell' Università per tenermi all' esatta denominazione dell' ente scientifico che fu tanto celebre nei secoli di mezzo, nei quali anzi le *Università* non erano di esso che parti."

In the preface he remarks:—

"Ho dovuto di necessità richiamare l'attenzione del lettore su molte altre cose che si riferiscono allo svolgimento storico di quel grande istituto che fu gloria di Bologna."

The author has evidently devoted much patient research to tracing out the localities of the various schools. He supplies illustrations of such buildings as still exist, and indicates their position on a map of the city. Hence, for those interested in the subject, his book will be found an invaluable *cicerone* during their stay at Bologna, a city which will never, perhaps, possess any remarkable attraction for the general run of tourists, but will always be held in special regard by the devotees of Italian art or the student who may cherish the recollection of her learning and intellectual activity. As quoted above, the author has necessarily occasion to refer to matters which, while elucidating his subject, at the same time afford glimpses of the manners and customs of the old University life, and some of these are furnished by the illustrations to the text. One of them may interest the advocates for granting university honours to women. It represents Laura Caterina Bassi giving her first lesson in philosophy in the year 1732, and is taken from a miniature of the period. The fair, though apparently bony and angular Laura received the degree of doctor, and afterwards the chair of universal philosophy. She is depicted in a lofty pulpit, holding forth with abundant vehemence of gesticulation before the assembled members of the University, whose philosophic calm remains undisturbed under the rushing torrent of her feminine eloquence. As it appears that there were "pure alcune donne di alto ingegno e di profondo sapere" besides the fair Laura, the function possibly pallid on repetition; still, from being the subject of a painting, it evidently must have relieved in some small degree the monotony of life in a decadent university.

The illustrations are happily selected, although limited in number. They are unfortunately executed by the photint process—as we believe it is termed—which is so lifeless and depressing. It also necessitates a highly glazed paper, loaded probably with lime, which makes the page tiring to the eye and the book heavy to the hand. We cordially agree with Signor Cavazza's protest against the removal of the monuments from their original positions to the walls of the Museo Civico. Doubtless the neglect and destruction of noble works of art dedicated to the adornment of Italian churches have been deplorable; but we are inclined to think that a different spirit animates the Italian clergy of the present day. Besides, all public buildings in Italy, whether ecclesiastical or municipal, are now under very intelligent Governmental inspection. There are also the watchful eyes of the cultured classes, who would at once detect, and immediately call attention to, the neglect of duty in the preservation of ancient monuments on the part of the guardians of the cathedrals and churches. Therefore it is to be hoped that the worthy city fathers of the Bolognese municipality may soon see their way to replace the effigies of these venerable doctors in the edifices beneath the pavements of which their bones are still reposing.

NEW PRINTS.

MESSERS. LANDEKER, LEE & BROWN have sent us a photograph after Mr. S. Muschamp's picture called 'A Proposal,' a genial grandmother reading a letter which contains an offer to marry a damsel who stands before her. The story is fairly well told, the work is effective, and we see no reason why the print should not please a very great number of persons.

'The Nativity of the Blessed Virgin,' after the best of the celebrated series of frescoes Ghirlandaio painted in the choir of Sta. Maria Novella, is the subject of the Arundel Society's annual publication for 1896 now before us. The chromo-lithographic process, at least when employed in the decidedly Berlin manner the Society has long patronized, does not, as we have often said, lend itself kindly to the reproduction of early Italian frescoes; least of all is it favourable to brilliant—we were going to write limpid—originals like those of the series in question, two other members of which have already been reproduced by the Society. The effective contrasts of lights and shadows, and the almost vivid yet perfectly harmonious coloration, could hardly be retained in a chromo-lithographic reproduction of the kind before us. The lively reading of character, which usually amounts to portraiture, demands for its transcription on the small scale of this copy much more intense and penetrating sympathy than is possessed by Signor Mariannucci, who copied the picture for the Society. Nor did the mechanics of Berlin mend the matter when they copied the transcript. Still, the result is quite as good as the Society had reason to expect. We have the design, though shorn of much of the spirit of the original, and the composition, except so far as the tonality is concerned; besides, the expressions are fairly well rendered, the grace and vitality of the figures are not wholly wanting, and the coloration, apart from the inherent defects of the process as it is employed at Berlin, is hinted at, though weakly. The historical and archaeological elements of Ghirlandaio's work are seen to advantage in the copy: the architecture of the background, its staircase, dividing pillars, the gallery behind, and the frieze of dancing boys on a blue ground, which looks as if Luca della Robbia had wrought it. One of the Maiani might have executed the minor decorative sculptures in wood and marble and enriched the walls with arabesques in gold, on the dark panels amid which we read the illustrious name of "Bighordi Grillandai." But finer taste, a firmer hand, and choicer skill were demanded to do justice to the faces of the ladies assembled and to delineate their noble demeanour, to say nothing of their draperies, the designing and execution of which are such that the painter put his name upon his handiwork.

THE RECENTLY DISCOVERED "UAS" AT SOUTH KENSINGTON MUSEUM.

DURING the recent excavations of Prof. Petrie at Nubt (the Ombos of Juvenal), near Nagada, in Upper Egypt, the remains of a temple of Set were discovered, and among the temple chambers was found one at the north-west corner containing a large number of fragments of pottery. At first Prof. Petrie thought they belonged to several objects, but when they were brought to London and carefully examined he recognized that they were portions of a single piece, which turned out to be a colossal *uas*, or sceptre of a divinity. It was only after many days' labour, and with the assistance of Mr. Spurrell, that the object was built up. It was then discovered that, unfortunately, several pieces were missing; the general form, however, was distinctly apparent. The shaft stands five feet high and is six inches in diameter; the curved upper portion terminating in the head, probably of Set, measures another two feet—seven feet in all. An inscription in finely drawn characters runs down the shaft; it contains cartouches of Amenhotep II. of the

eighteenth dynasty. The paste or body of the pottery is composed of a white sandy frit. The shaft was constructed in short drums built on a straw core; these, after a first baking, were incised, the dark glaze of the inscription let in, then united by a wash of the paste (prepared as a "slip") between the drums, and fired with a rich blue glaze from top to bottom. It evidently stood upright in the kiln, as the weight has splayed and split the base to a slight extent during the firing. Considering the increasing use of ceramic decoration in architecture at the present day, this remarkable specimen will be prized by artists and students for the valuable artistic and technical information it affords. It will be figured and described in Prof. Petrie's forthcoming volume, 'Nagada and Ballas.'

This splendid addition to the Museum is the gift of Mr. H. Martyn Kennard. The object fell to his share in the division of the results of the excavation, to which he contributed half the expense. After the *uas* was set up, it was discovered that an important piece of the inscription was in the Egyptian collection of the Rev. W. MacGregor, of Tamworth. When this was pointed out to him, he generously presented it to the Museum. Possibly still others of the missing pieces may exist in private collections.

FINE-ART Gossip.

A COLLECTION of the pictures and drawings of the late Alfred William Hunt will be exhibited in January next at the Burlington Club, Savile Row, and it will be esteemed a favour if owners of his chief works who are willing to lend them for the occasion will communicate with the secretary of the club.

ON November 4th next there is to be an election at Burlington House of a Royal Academician, and it is most likely that after it is over (the function is not a lengthy one), the Academicians (the Associates having nothing to do with the proceeding) will choose their new President, the third of 1896. This is the more likely as otherwise there will be no President to distribute the medals and other awards of the year to the prize-winners among the students of the Royal Academy on December 10th, which is the anniversary of that art university. If we recollect rightly, it is customary to elect a new President at the first general meeting after the death of his predecessor. Presidents are, of course, elected for a year only, and ordinarily this is done on the anniversary of the body.

THE Institute of Painters in Oil Colours has appointed Friday, the 23rd inst., for a private view of its exhibition of pictures. The public will be admitted on and after the Saturday following.

TO-DAY (Saturday) is appointed for a private view of the rearranged works of art in the Manchester Whitworth Institution, Whitworth Park, Manchester.

WE have to record the impending destruction of the church of St. Michael, Wood Street, Cheapside, built in 1675, after Wren's design, at the cost of 2,554*l.* 12*s.* 11*d.*, the Gothic edifice formerly on the same site having been destroyed by the Great Fire of 1666. It appears that the base of the old tower was not destroyed on this occasion, but a sort of a belfry was erected on the ancient structure. The interior, which is a simple parallelogram with a coved ceiling, suffered not very long ago a restoration displaying more than common folly. The old pews gave way to machine-Gothic seats with carved bench ends; none of the old wood-work was suffered to remain except the plain oak reredos; the very organ-case was abolished. It was in this church that the head of James IV. of Scotland, who was supposed to have been slain at Flodden, was buried. It is alleged that the king's corpse when embalmed was originally deposited at Sheen. At the dissolution of the

monasteries it was shamelessly treated, and finally cast aside in a lumber-room, where "wrapped in lead," Stow saw it. Out of pure wantonness some workmen cut off the head, and from them Launcelot Young, Elizabeth's master glazier, taking a fancy to the aroma of the embalmer's spices, bought it; he kept it for some time at his house in Wood Street, until, getting tired of the relic, he gave it to the sexton of St. Michael's in order to its interment. After the Great Fire, the church of the parish of St. Mary, Staining, being destroyed, that parish and St. Michael's were united, and a single church—that now is question—provided for them. The exterior of the east end of this building, which is graceful, simple, and appropriate, is the only really excellent feature of Wren's work, if it be actually his and not by an assistant. Before the Dissolution the right of presentation to St. Michael's was in the hands of the Abbot of St. Alban's. Henry VIII. sold this right to William Burwell who resold it to John Marsh. The united parishes are to be joined to St. Alban's, Wood Street.

THE new Professor of Archaeology at University College, London, Mr. E. Gardner, gave his introductory discourse on the 12th. The audience was not so large as we hoped for, but we trust that the first of his series of lectures on 'The Rise of Greek Art,' which he delivers at 4 o'clock on Monday afternoon, may be better attended. The subject is one of great interest.

GIOVANNI MANSUETI, an interesting painter of the Venetian school, a pupil of Giovanni Bellini, and, technically speaking, allied to Carpaccio, has been, until now, unrepresented in the National Gallery, where his 'Trinity with the Magdalen at the Foot of the Cross and other Saints,' has just been placed in the Octagon Room. It was bought at Christie's July 18th last. There are works of this characteristic artist in the Academy, Venice, Milan, Verona, and at Berlin.

QUITE recently we referred to the impending but we hope not inevitable, vulgarization which threatens the neighbourhood of Tintagel, where Mr. Silvanus Trevellick proposes to erect a large hotel in what is called the "castellated style." It is needless to remind those who care for the noble and melancholy beauty of the place and its incomparable poetic associations—all lovers of Tennyson and all students of the Arthurian cycle of legends—that anything in Mr. Trevellick's line of business—in fact, an hotel of any sort—will be ruinous to the charm of Tintagel as well as to King Arthur's Cove, which adjoins the site of the legend-haunted fortress, while athwart its waters the visitor has the best view of the promontory itself and its remains. On the side of the cove which faces Tintagel is Barras Head, a piece of rocky and heather-clad land, to the eastward of which many a storm-beaten headland advances in rank beyond rank till the lofty Cape of Hartland bars the horizon, while a score of islets, the haunts of many gulls, guard

—the thundering shores of Bude and Bos as they are seen from

—dark Tintagel by the Cornish sea.

As if the hotel in the castellated style were not bad enough, it appears that Barras Head has been recently threatened with building, so that the National Trust for the Preservation of Places of Natural Beauty and Historic Interest is being stirring itself in its defence, and appealing to the educated worlds of England and the United States to furnish funds to secure the Head and its fourteen acres of waste from the speculative builders, to whom the recent "opening up" of North Cornwall offers what is supposed to be a golden opportunity. The National Trust has the option of purchase for a short time only. The amount needed is 505*l.* Of this sum 255*l.* has been already promised. It is

earnestly hoped that those who feel the importance of preserving this spot will send contributions to the Treasurer of the National Trust, 1, Great College Street, Westminster, S.W.

PROF. JAKOB GRÜNENWALD, a *genre* painter popular in South Germany, died at Stuttgart on September 26th, in his seventy-fourth year.

MUSIC

THE WEEK.

THE NORWICH FESTIVAL.
CRYSTAL PALACE.—Saturday Concerts.
QUEEN'S HALL.—M. Colonne's Concerts.

RESUMING our record of the Norwich Festival last week, it is first necessary to say that there was a praiseworthy performance on Thursday morning of 'Elijah,' the choir singing with animation, though there was one unaccountable slip on the part of the basses in the chorus "Be not afraid." Mr. Andrew Black continues to improve his fine impersonation of the prophet, and Madame Ella Russell, Mr. Ben Davies, Mrs. Katherine Fisk, Miss Sarah Berry, Mr. R. Brophy, and Mr. J. H. Brockbank all sang well.

In the evening was produced the principal novelty of the festival, Signor Mancinelli's operatic cantata 'Hero and Leander,' a work that it is difficult to judge dispassionately. When the composer's 'Isaias' was performed nine years ago, it was rightly said that the composer had treated the Scriptural subject entirely from an Italian standpoint, and the same may be said with emphasis concerning his later and more important utterance. The tremendous fervour and passion which he has infused into his new score may perhaps seem out of place in a musical illustration of a Greek story; but it is desirable to take a catholic view when dealing with dramatic musical works, for a composer, we will say, of Italy or France could not be expected to adopt the sober, restrained style that would be looked for from the pen of an English or German musician. The theme of 'Hero and Leander' is legendary, and has been utilized for literary, musical, poetical, and pictorial purposes by many art workers. It is mentioned by Statius, Ovid, and Virgil; but the work of Musæus treats it in most effective fashion, and his influence is distinctly shown in Marlowe's version of the legend. The librettist associated with Signor Mancinelli's work is named on the title-page of the score Tobia Gorrio, but this is merely an anagram for Arrigo Boito, the necessity for which does not appear, Signor Boito being a master in this class of literary work. It should be said that the present *scenario* formed the basis of an opera by the late Bottesini. It failed, for, if report may be trusted, the music was as feeble as that of the fine double-bass executant's oratorio 'The Garden of Olivet,' produced at Norwich at the festival of 1887 and promptly shelved. No accusation of feebleness can be laid against the younger musician, and it would have been strange, indeed, if he had failed to render justice to such a stirring book as that provided by the Italian dramatist and composer. The tale is, of course, so simple that it has to be amplified for stage illustration. During the course of a festival in the Temple of Venus, Hero is bidden by Ariopharnes to crown Leander

as victor in the games held in honour of the goddess, and the youthful pair are smitten with love. But the priest is also enamoured of the maiden, and after he has threatened her she places a votive shell to her ear and hears fearful sounds of woe and death, the word "Morte" being the sinister answer in the original when she asks a statue of Apollo as to her destiny. The second act is laid in the temple during the "Aphrodisium," and although the drama does not make much progress, there are a sacred dance, in piquant phraseology and rhythm, which was encored by acclamation, and an elaborate *finale*, in which fugal treatment is employed, not very scientifically perhaps, but certainly with as much effect as in the Brocken scene in Boito's 'Mefistofele.' The tragic third act is, of course, laid in Hero's lonely tower by the Hellespont. The snatches of melody sung by sailors as the storm is approaching are decidedly effective, and the succeeding episode, including a lengthy soliloquy for Hero and the passionate meeting of the lovers, might almost have been written by Wagner. Hero neglects her duty to give the storm signal; Ariopharnes arrives and reproaches her with menaces; the lightning strikes the tower, leaving a gap from which the dead body of Leander is seen on the rocks. Hero is also struck dead, and the chorus, kneeling, sing concerning the sad tale, but also the joy of the lovers united for ever in death. So ends a remarkable work, in which the characteristics of modern Italian dramatic and musical art are exemplified in a most striking manner. Signor Mancinelli's music is replete with Southern warmth and sensuous melody, and at the same time it shows the hand of an admirable musician. The orchestration is throughout highly coloured, and the vocal part-writing for the principals and chorus is masterly. There was very much to commend in the performance, in spite of the difficulties of the music, the slips in the choir and orchestra being surprisingly few, while the fullest possible justice was done to the arduous solo parts by Madame Albani as Hero, Mr. Edward Lloyd as Leander, and Mr. Watkin Mills as the priest of Venus, Ariopharnes. 'Hero and Leander' should be accorded a hearing on the operatic stage at the earliest opportunity.

The performance of Gounod's 'Redemption' on Friday morning may be passed over with simple reference to the fact that it was generally commendable, and that it drew one of the largest audiences of the week, affording sufficient proof that the French master's sacred trilogy has taken firm hold on the affections of English amateurs. In the evening the programme comprised Beethoven's 'Leonora' Overture, No. 3; Mr. Edward German's fresh and sparkling Suite in D minor, produced at Leeds last year, and then, as now, conducted by the composer; and the third act of 'Lohengrin,' presented in a somewhat compressed form. The most important feature, however, was a new Irish ballad, 'Phauidrig Crohoore,' by Prof. Charles Villiers Stanford. The poem, which is connected with Patrick, son of Conner, was written by the late J. Sheridan Le Fanu. Patrick is called "a broth of a boy, an' he stood six foot eight." He carries off a

bride, who is by no means unwilling, but he is killed in the memorable "'98." How happily Prof. Stanford has treated his subject cannot easily be described. The themes are tossed about from voice to voice with humorous effect, and the touches of pathos, especially at the end, are most seductive. 'Phauidrig Crohoore' was conducted by the composer, and received with truly great and deserved cordiality. A more successful festival has not been held within living memory, and all concerned are worthy of congratulation; that is to say, Mr. Randegger, the principal artists, the choir, who showed improvement on the efforts in previous years, and the orchestra.

The Crystal Palace concert on Saturday last was not in any sense distinctive of a very valuable undertaking, and the size of the audience may, therefore, be regarded as indicating the wish of amateurs to ensure the continuance of these performances, which, it would seem, are threatened with suspension, owing to loss of patronage, a melancholy subject to which we referred a fortnight ago. The programme included Mr. Walter Macfarren's clever and generally effective Overture to 'Othello,' first performed by the Stock Exchange Orchestral Society on February 18th of the present year. Schumann's Symphony in D minor was grandly interpreted, as it always is under Mr. Manns; and Miss Muriel Elliot's rendering of Beethoven's Piano-forte Concerto in E flat, if not powerful, was in good taste and technically accurate. Purcell's fine old song 'Mad Bess,' most carefully and suitably orchestrated by Prof. Stanford, was superbly sung by Madame Marie Brema, who may now be regarded as one of the first of living vocalists.

The position occupied by M. Colonne as a conductor in Paris and elsewhere may not be quite so distinguished as that of M. Lamoureux, but it is nevertheless eminent, and the announcement that he would bring his well-appointed orchestra to London for four concerts should have been received with much satisfaction by metropolitan amateurs. But as a matter of fact there were many empty seats in the Queen's Hall at the first performance on Monday evening, notwithstanding the increasing popularity of orchestral music. Truth to say, the first impression conveyed was not wholly favourable. We have certainly heard Weber's 'Jubilee' Overture and Mendelssohn's 'Reformation' Symphony interpreted with more finish and beauty of tone; but in selections from Massenet's opera 'Hérodiade' and Berlioz's 'Faust' the French executants displayed their quality, and we could not wish to hear this typically Gallic music more effectively played. The vocalist, Mlle. Marcella Pergi, who has won golden opinions on the Continent, has a pure and well-cultivated soprano voice, and in Marguerite's two airs in 'Faust' she created an extremely pleasant impression, as did M. Baretti, who displayed beautiful tone and skill as a violoncellist in a transcription of Benjamin Godard's charming song "Angels guard thee." Of the remaining concerts we must speak next week.

Musical Gossip.

As the meeting at Bristol did not commence until Wednesday, it will be as well to deal with

it as a whole next week, meanwhile placing on record that it opened with a truly superb performance of 'Elijah,' and that the festival prospects, at the time of writing, are of the brightest description, artistically and financially.

It was unfortunate that the two days' festival at Sheffield partly clashed with the more imposing four days' function at Bristol. This may have been inevitable, but we trust it will be avoided in future. If report may be believed, the performances of the familiar works wisely selected to inaugurate the institution were exceedingly fine, the Yorkshire chorus being especially praised.

The North Staffordshire Festival is fixed for the Victoria Hall, Hanley, on the 29th and 30th inst. The programme for the first day is to consist of Mendelssohn's 'Lobgesang,' Barnby's Leeds setting of the 97th Psalm, 'The Lord is King,' and Beethoven's 'Mount of Olives.' On the Friday morning will be presented, for the first time, a new cantata entitled 'King Olaf,' by Mr. Edward Elgar, about which report speaks very highly, though the score is not yet to hand. It will be followed by a miscellaneous selection; and in the evening the festival will conclude with Dvorák's 'The Spectre's Bride' and Beethoven's Choral Symphony. An excellent list of principal vocalists has been secured, and the orchestra and chorus, under the direction of Dr. Swinnerton Heap, are large, and we have every reason to believe of good quality.

The Highbury Philharmonic Society, under the direction of Mr. G. H. Betjemann, announces four performances for the coming season as follows: November 24th, 'Judas Maccabæus'; January 26th, the first performance of a work entitled 'The Oak of Geismar,' by Mr. Erskine Allon, and Prof. Stanford's 'Phaëdra Crohoore,' among other items; March 9th, Mendelssohn's 'Athalie,' according to the original version, by Bartholomew, of Racine's tragedy; and May 4th, Rossini's 'Stabat Mater' and a selection from Gounod's opera 'La Reine de Saba.'

A TENTATIVE prospectus of the arrangements for the coming season of the Westminster Orchestral Society is to hand. According to this the programmes of the concerts to be held in the Westminster Town Hall on December 16th, March 31st, and June 2nd, will worthily maintain the prestige of an association that has already done much for musical art in one of its highest forms.

THE "Walenn" series of three chamber concerts, the first of which will take place in the small Queen's Hall next Tuesday evening, will be noteworthy for the fact that a concerted work new to London will be given at each performance. The novelty at the first concert will be a MS. Pianoforte Trio in B minor by Dr. Hubert Parry.

M. SLIVINSKI will give his first pianoforte recital this season at St. James's Hall on January 20th next, and will play Schumann's Concerto at the seventh of Mr. Henschel's Symphony Concerts on March 11th.

THE famous Austrian composer Anton Bruckner, some of whose works are, thanks to Herr Richter, known to London audiences, died at Vienna on Sunday last, at the age of seventy-two. He became a professor at the Vienna Conservatoire in 1867. He visited this country in 1871.

MR. NOBLE, the organist of Ely Cathedral, who composed the clever music for the A.D.C. burlesque 'Jupiter at Cambridge,' has undertaken the choral music for the 'Frogs,' to be produced at Cambridge next year.

BESIDES his autobiography, going down to the year 1865, and, as we have before announced, covering the most interesting period of his life, 'The Life and Letters of Sir Charles Halle,' which is announced for speedy publication,

contains a memoir by his son dealing with his later years, and the diaries of his tours in Australia and South Africa, as well as a large number of letters.

PERFORMANCES NEXT WEEK.

MON.	Miss Mary Chatterton's Concert, 8, Brixton Hall.
TUE.	Richter Concert, 8.30, Queen's Hall.
WED.	MM. Leon Delafosse and Ysaÿe's Piano and Violin Recital, 8, St. James's Hall.
THURS.	Mrs. Paula Ploewitz-Cavour's Concert, 8, Steinway Hall.
FRI.	Mr. Montague Burwell's Concert, 8, Queen's Hall.
SAT.	Crystal Palace Concert, 3.
	Mr. Henry Such's Violin Recital, 8, St. James's Hall.
	Orchestral Concert, 8, St. James's Hall.
	Promenade Concert, 8, Queen's Hall.

DRAMA

Dramatic Gossip.

THIS evening witnesses the reopening of the Haymarket, under the management of Messrs. Harrison and Cyril Maude, with Mr. Rose's adaptation of Mr. Stanley Weyman's 'Under the Red Robe.'

'WHEN GEORGE THE FOURTH WAS KING,' a one-act piece of Mr. Francis W. Moore, has been produced by Mr. John Hare during his tenancy of the Grand Theatre, Islington. It is primitive and, to some extent, conventional work, and might easily be improved. So happy are, however, characterization and dialogue, and so thoroughly human and touching is the motive, that the whole was received with acclamation. Mr. Groves played with agreeable freshness a retired mariner, one of the self-constituted guardians of the heroine; and Mr. Gilbert Hare gave a capital picture of a maimed hero of Trafalgar. 'A Pair of Spectacles,' with Mr. Hare as Benjamin Goldfinch and Mr. Groves as Uncle Geoffrey, two of the ripest performances our stage can boast, followed on the first four nights of the week. Miss May Harvey was Mrs. Goldfinch; Mr. F. Gilmore, Percy; and Mr. Gilbert Hare, Dick. On Friday and Saturday, when Mr. Hare's engagement finished, 'Caste' was revived, Mr. Hare making his first appearance as Eccles.

In the forthcoming revival at the St. James's as an afternoon entertainment of 'As You Like It,' Miss Julia Neilson will be Rosalind; Miss Dorothy Baird, Phoebe; Miss F. Davis, Celia; Miss Kate Phillips, Audrey; Mr. Alexander, Orlando; Mr. Esmond, Touchstone; Mr. Vernon, Jacques; Mr. Fernandez, the Banished Duke; Mr. H. B. Irving, Oliver; and Mr. Loraine, Adam.

MISS LENA ASHWELL, it is pleasant to hear, will shortly rejoin the Lyceum company.

BEFORE departing for America Mr. Arthur Bourchier will give, for a couple of afternoon entertainments at the Prince of Wales's Theatre on November 4th and 5th, 'Donna Diana,' Westland Marston's adaptation of Schreyvogel's version of 'El Desden con el Desden.' Miss Violet Vanbrugh will be the heroine—first played in 1864 by Mrs. Hermann Vezin—Mr. Bourchier will be Don César, and Mr. W. G. Elliott, Perin. We do not hear that Miss Irene Vanbrugh will be Fioretta.

MISS FORTESCUE, who has been playing during the week at the Standard Theatre, appeared for the first time on Wednesday as the heroine of 'Forget Me Not,' by Messrs. Herman C. Merivale and F. C. Grove.

'A CROWN OF THORNS' is the title of a melodrama on the subject of the French Revolution which has been produced at the Olympic, with the author, Mr. Gilbert Elliott, in the part of the hero. It is a singularly crude work which has already been seen in the country.

'JOHN GARTH,' a new play by Messrs. Christie Murray, H. Murray, and J. L. Shine, will be tried at an afternoon entertainment at Drury Lane.

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In October, 1889, I found myself, for the second time, the official guest of the Mehtar of Chitral, at the fort which constitutes the capital of that country. The people and the country were alike interesting—the former for their picturesque light-heartedness, the latter for its magnificent scenery, and both for their freshness and novelty. But it was not only the Chitralis themselves that had excited my curiosity, for at the Mehtar's capital, on my visit in 1888, I had seen several Kafirs of the Hindu-Kush, and had heard many tales of their strange manners and customs. The people of Kafiristan had first excited my curiosity during the Afghan War of 1879-80, and seeing them now in the flesh, my interest in them became so intensified that the desire to see them in their own homes was irresistible. I had accordingly asked the Government of India to be allowed to make an attempt to enter the Kafir country, and the permission was accorded me while actually on my way to Chitral for the second time. It should be mentioned that the only previous European who had attempted to enter Kafiristan was General (then Colonel) Lockhart, when in command of a mission to examine the Hindu-Kush passes in 1855-56. He had penetrated into the upper part of the Baskul Valley, and remained there for a few days; but jealousies having broken out amongst the Kafir headmen, he had been compelled to leave the country and return to Chitral.

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